

Saturday 14 March 2015

# Amateur Photographer



## Nikon D5500

Full test of  
Nikon's first  
touchscreen  
DSLR

Passionate about photography since 1884

## Lighting secrets

Create beautiful portraits  
in minutes with this  
**simple lighting technique**

## Would you **Leica meet?**

How a **Leica** enthusiast  
group went global

**Capturing  
the aurora**  
How to shoot the  
**Northern Lights**



**PLUS** A one-year street photography project to put a smile on your face



# D5500

*"You don't need many ideas, only a new perspective."*

*Andrius Aleksandravičius*

**I AM** DIFFERENT

Shot by Andrius Aleksandravičius in Valencia  
with 14-24mm NIKKOR | Exposure 1/100s | ISO 500  
Photo © Andrius Aleksandravičius



Photographer Andrius Aleksandravičius expresses the full potential of his creativity — and so can you. Turn your ideas into great images with the advanced technology of the D5500. Get inspired by Andrius' full story and take your photography to the next level with the D5500. Visit [europe-nikon.com/iamdifferent](http://europe-nikon.com/iamdifferent)



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COVER PICTURES © JAMIE HARRISON, JEREMY WALKER

## In this issue

### 8 Sony FE-mount lenses

Our first impressions of six new lenses to join Sony's FE-mount line-up

### 12 Out of the shadows

Jamie Harrison on how to achieve flattering, shadow-free lighting in the studio

### 22 Meeting of minds

The founders of The Leica Meet discuss their inspiration and new book

### 28 Nature's greatest display

Jeremy Walker explains what it takes to shoot the incredible Northern Lights

### 32 A view of the city

A mini figure and a smartphone gives Andrew Whyte a new perspective on street photography

### 34 Salt & silver

A new exhibition reveals the rapid growth of photography in the mid 19th century

### 38 Wildlife watch

This month, the brown hare takes centre stage

### 41 Evening class

Martin Evening sorts out your photo-editing and post-processing problems

### 50 Nikon D5500

We test Nikon's new DSLR, with a vari-angle touchscreen and tweaked body design

## Regulars

3 7 days

19 Inbox

44 Reader Portfolio

48 Accessories

61 Technical Support

90 Final Analysis



IT IS a rare occurrence in the UK, but head far enough north and you may be lucky enough to see the Northern Lights.

The first time I saw this phenomenon was in Iceland. It was -20°C and I was patiently waiting for over an hour. When it occurred it looked a little like light pollution – a dull glow. Not quite what I was expecting from the incredible images I had seen from the likes of Jeremy Walker (see pages 28-30). I took a

few shots, but was thoroughly unimpressed.

The next night, I peered out of the hotel window to see the most amazing display of swirling green light. I grabbed my camera and tripod, and ran to the nearby square. None of the locals even bothered to give the green glow a second glance, but I was amazed. Proof, if ever it was needed, that you should always have your camera at the ready, and sometimes what you take for granted can be amazing to others.

**Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK



© ABDUL HAQ NOOR

### Tree Silhouette by Abdul Haq Noor

Sony Alpha 58, 45mm, 1/640sec at f/11, ISO 100

This beautifully lit shot of a sunset over the photogenic location of Beachy Head in East Sussex was taken by AP reader Abdul Haq Noor and was uploaded to our Flickr page.

'The constant gusty wind over the high cliffs of Beachy Head shapes

trees into a very unique form,' says Abdul. 'I had to stand close to the cliff edge to take a silhouette of this tree, but it was truly worth it, even with just a standard 18-55mm lens.'

'Beachy Head is a wonderful place to take photos of sunsets. High cliffs,

a low cloud base and reflections coming from the sea all create a wonderful opportunity to take a uniquely lit landscape shot.'

If you would like to be in with a chance of winning a year's digital subscription to AP, upload your images to our Facebook, Flickr or AP website gallery ([www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)).



**Win!**

Each week we will choose

our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Reflecta scanner launch

The new Reflecta 3-in-1 Film and Print Scanner (£106.38) features a 2.4in display and stores images on SD, SDHC, MMC, MS and MS Pro cards. It can also transfer them to computer via USB 2.0. The device will scan 35mm film strips of up to six negatives, three mounted slides (holder supplied) and prints up to 13x18cm. Visit [www.kenro.co.uk](http://www.kenro.co.uk).



### Jessops back on track

Jessops' Chairman Peter Jones praised his 'amazing' staff, after the chain won a Gold Good Service Award at the recent Amateur Photographer Awards (see AP 28 February). Jones said: 'I'm very proud of our achievement. Hundreds of amazing people now work at Jessops and they have made it great again.'

### Photos export ban

The Government has placed a temporary export ban on an album of 70 photos at risk of ending up overseas. Culture minister Ed Vaizey said £82,600 must be found to prevent the export of the album of portrait and figurative photos by Oscar Rejlander. The pioneering Swedish-born photographer is renowned for combining several negatives to form a single image.



© OSCAR REJLANDER



### Store closures

Devon Camera Centre has closed its Exeter store only weeks after shutting up shop in Exmouth, after more than 50 years. Norfolk Camera Centre also closed recently. Visit [www.amateurphotographer.co.uk/latest/photo-news](http://www.amateurphotographer.co.uk/latest/photo-news).

### Erwitt's Sony award

Photographer Elliott Erwitt will receive the Outstanding Contribution to Photography prize at next month's 2015 Sony World Photography Awards. Organisers said: 'Recognised worldwide for his candid black & white images, Erwitt is a modest master who approaches both his commercial and personal work with the same wry and witty visual brilliance.'



© ELLIOTT ERWITT/MAGNUM PHOTOS



© SPENCER PLATT/GETTY

## WEEKEND PROJECT

### Make a photo book

With the majority of us now viewing our images via digital displays, it seems a shame that they're simply going to languish there as a series of 1s and 0s.

So why not look through your images this weekend and select your best shots to create a beautiful coffee-table book? While hardback photography books were once the sole preserve of the 'highly regarded', modern-day printing now means anyone can produce their own high-quality

photo book. You can make a special one-off edition, while some printers offer the option of bulk ordering, bringing down the unit cost. There is also an extensive range of sizes, finishes, paper types and bindings to choose from.

So unshackle your images from the hard drive and create a beautiful photo book. It's a much more satisfying way of looking and showing off your images, as well as doing your hard work justice.





# BIG picture

Ice cold images of the frozen Hudson river in New York City

◀ While it certainly is cold here in the UK, it's nothing compared to the scenes recently witnessed in the US. Widespread reports of freezing conditions show streets and walkways becoming sheets of ice, and rivers and lakes freezing over for the first time in decades. In this incredible scene from Getty photographer Spencer Platt, we can see epic ice floes along the Hudson River in Manhattan, on the frigidly cold day of 20 February 2015. Much of the east coast and western United States is experiencing unusually cold weather right now. Indeed, temperatures are being recorded in the teens and the wind-chill factor is pummeling the region's inhabitants so that it feels well below zero.

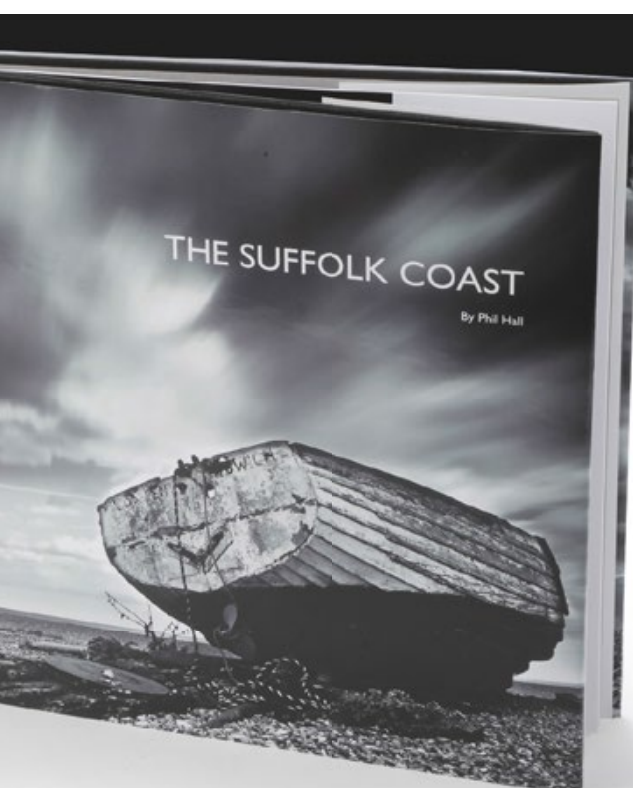
## Words & numbers

**I never have taken a picture I've intended. They're always better or worse**

**Diane Arbus**

American photographer (1923-1971)

**\$4 billion**  
Value of the world's lens market in 2014



**1** While there's nothing wrong with a 'best of...' method for selecting images, a cohesive selection of shots from your portfolio that follows a theme or story can work really well together.

**2** Look at the layout and style of books you admire for inspiration, paying attention to how the images have been laid out. Don't be afraid to let a single image breathe on a spread with a blank page next to it.

**3** Photo books are more than just bound portfolios, so take time to work on a title, introduction and other details, such as page numbering and footers. Also, make sure spelling and punctuation are spot on.


**4** Double-check that you're happy with everything about each image, from the overall look to the absence of dust marks. The last thing you want is to get your photo book back and find it's ruined by stray blotches.





Key improvements include the use of a Multi-CAM 3500 II AF sensor

# Nikon D7200 versus D7100 – what's new?

 THIS month, Nikon launches the D7200, a DSLR aimed at photo enthusiasts looking for 'exceptional images with a lightweight DSLR system'.

The D7200 is the first Nikon DSLR to support a Near Field Communication wireless system.

The 24.2-million-pixel model borrows its AF system from Nikon's FX-format cameras, making it the first DX camera to be AF sensitive down to -3EV, according to Nikon.

The 51-point Multi-CAM 3500 II system is designed to accurately lock on to subjects, even in the dark.

'Fifteen cross-type sensors in the centre deliver superior subject acquisition, and one centre point is f/8 compatible, enabling more lens/teleconverter combinations,' claims Nikon.

The two-year-old D7100 used a Multi-CAM 3500DX AF sensor, whereas the D7200 deploys a Multi-CAM 3500 II sensor, as featured on top-end Nikon models.

The key difference is its ability to focus down to -3EV, compared to -2EV on its predecessor.

Nikon says this will allow sharp shooting in the dark, and the ability to produce clear footage of night-time video scenes.

## What else has changed?

Maximum ISO sensitivity has been extended to ISO 102,400, although only when shooting in monochrome.

Native ISO has also been improved, from ISO 100-6400 in the D7100 to ISO 100-25,600.

And the D7200's larger buffer should enable users

to shoot up to 27, 12-bit raw images and 100 JPEGs in burst mode.

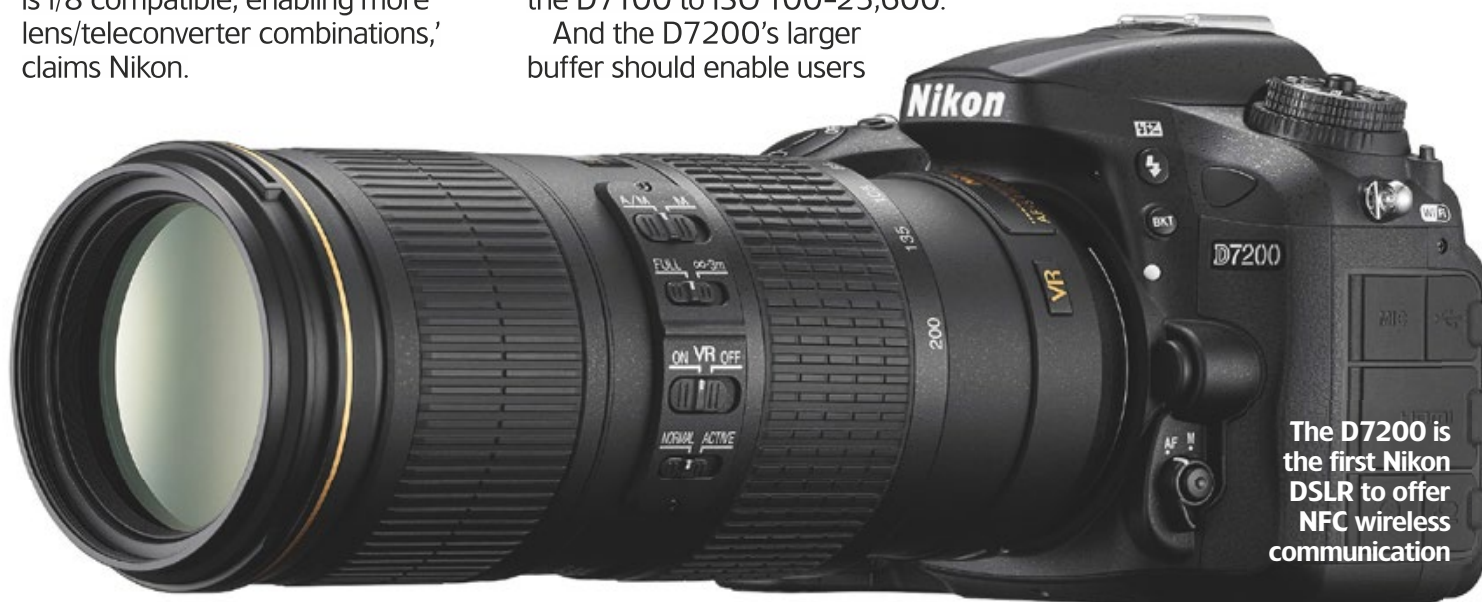
Battery life has been increased to around '1,110 shots per charge', and the D7200 uses an Expeed 4 image processor, compared to Expeed 3 on the D7100.

The D7200 spec sheet quotes a 24.2-million-pixel imaging sensor, slightly higher than the 24.1MP of the D7100. However, Nikon tells AP that the sensor is the same.

The image file size remains the same at 6000 x 4000 pixels.

Nikon trumpets the D7200 as 'lightweight', yet it weighs 765g, exactly the same as the D7100.

The D7200 is due in shops on 19 March, priced £939.99 body only.




The D7200 is the first Nikon DSLR to offer NFC wireless communication



© HENRI CARTIER-BRESSON

## 'Unseen' Cartier-Bresson in Leica show

 HENRI Cartier-Bresson's famous association with Leica cameras is explored in an exhibition featuring 'virtually unseen' images by the legend.

London gallery Beetles + Huxley said the show promises to be 'one of the most significant photography exhibitions in London this spring'.

Plucked from a private collection, the prints are on display until 26 March.

The collection boasts several unusual sets of photographs, including the 1968 student protests in Paris, the USSR during the early 1970s (see above), and celebrity portraiture.

Featured portraits include Francis Bacon, Coco Chanel, Pablo Picasso and Henri Matisse.

There will also be a series of talks and events to celebrate Cartier-Bresson's association with Leica.

Tel: 0207 434 4319.



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© SIMON MORRIS

## UK success at Sony awards

**THIRTEEN** UK photographers have been shortlisted at the Sony World Photography Awards 2015, which pulled in 24% more entries than last year to set a new record.

The five successful UK amateurs have been named as Simon Morris, Byron Dilkes, Norman Quinn, Antony Crossfield and Darren Nisbett.

They will vie for the

\$5,000 Open title at a ceremony to be held in London on 23 April. Their entries will also go on display at Somerset House from 24 April–10 May.

Seven UK-based photographers have also been shortlisted in the professional category and will go forward to compete for the overall Photographer of the Year crown and \$25,000 cash prize.

Alex Foden, from the UK, was named as a finalist in the Youth competition, open to people aged 19 and under.

The Sony World Photography contest attracted 173,444 images from 171 countries.

World Photography Organisation creative director Astrid Merget Motsenigos said: 'Once again, the shortlist demonstrates the vibrancy, diversity and skill of both today's established photographers and, as importantly, the growing army of citizen photographers...'

## 'Superzoom' focus spawns Coolpix P900

**NIKON** has unveiled the 83x zoom-equipped Coolpix P900 bridge camera, just weeks after announcing that superzoom models will be a key focus for Nikon in 2015.

The Nikon Coolpix P900's lens has a f/2.8–6.5 maximum aperture and is designed to deliver the 35mm viewing-angle equivalent of a 24–2,000mm zoom.

Features include a 16-million-pixel CMOS imaging sensor and Dual Detect Optical VR, which aims to equate to 5 stops more of shutter speed.

The Nikon Coolpix P900 sports a 3in vari-angle screen that carries a resolution of 921,000 dots.

Also on board are an electronic viewfinder, built-in Wi-Fi and NFC,

plus GPS. The EVF also has a resolution of 921,000 dots.

Speaking at an event in central London on 10 February, Nikon UK's group marketing manager Jeremy Gilbert said that 'superzoom' cameras will be 'one of the most important markets for this year'.



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



© BRITISH WILDLIFE CENTRE, SURREY

### Photography days at British Wildlife Centre

The British Wildlife Centre hosts regular days when it is closed to the public, to allow amateur photographers special up-close access to the animals. For a chance to get some great shots of badgers, owls, polecats, otters and loads more, book early.

Ongoing. [www.britishwildlifecentre.co.uk](http://www.britishwildlifecentre.co.uk)

### BIRMINGHAM

**The Photography Show**  
21-24 MARCH 2015  
THE NEC, BIRMINGHAM

### The Photography Show

Get to Birmingham's NEC next weekend for the Photography Show. Try out the latest kit, meet legendary photographers such as Don McCullin and Martin Parr, attend workshops, learn techniques and more. Come find AP at Stand E131.

21-24 March  
[www.photographyshow.com](http://www.photographyshow.com)

### BRIGHTON



© FLORIAN BONG-KIL GROSSCH

### Tomorrow Has Passed

This exhibition mixes surrealist experimental work with various shades of portraiture. With a nod to social forums like Tumblr and Flickr, it has a very contemporary feel.

Until 19 April  
[www.oneeyedjacksgallery.com](http://www.oneeyedjacksgallery.com)

### Staying Power: Photographs of Black British Experience 1950s-1990s



© THE ESTATE OF AL VANDERBERG / VICTORIA AND ALBERT MUSEUM, LONDON

Until 24 May. [www.vam.ac.uk](http://www.vam.ac.uk)

A showcase of black British experience from the 1950s to the 1990s, this exhibition at the Victoria and Albert Museum aims to raise the profile of black British photographers and awareness of the cultural contributions of black Britons.

### The International Landscape Photographer of the Year

This is the second year of International Landscape Photographer of the Year. With a top prize of \$10,000 and a few months to enter, you've no excuse not to have a go.

Deadline 15 May. [www.internationallandscapephotographer.com](http://www.internationallandscapephotographer.com)



© BAS WELKER

EVERYWHERE



# Sony FE-mount


Six new lenses have boosted **Sony's FE-mount** line-up to 13. **Richard Sibley**



The Zeiss Distagon T\* FE 35mm f/1.4 ZA is the first FE lens to have an aperture ring. A switch on the barrel selects between click-stopped and smooth rotation

designation denotes it as one of Sony's premium lenses, with the optical design aimed at giving smooth, attractive bokeh. The lens handles beautifully with some nice touches, such as a push/pull focusing ring to switch between manual and autofocus, a distance/magnification ratio scale and a focus distance limiter switch.

Optically, the lens has a fairly complex design, with ED, Super ED and aspherical lenses. A floating focus system is employed to achieve good image quality throughout the focus range. As well as this, the lens features optical image stabilisation. Owners of the Alpha 7 II will also be able to take advantage of the camera's five-axis stabilisation, which is especially useful for macro photography. And the 90mm focal length makes it a good option for portrait photographers.

 SONY has launched four new FE-mount lenses, along with two adapter lenses for one of them. This expands the range available for its Alpha 7 series of cameras to a total of 13, with more promised later this year.

As I got an early look at the new optics, Sony was keen to point out that with the existing 16-35mm f/4, 24-70mm f/4 and 70-200mm f/4 lenses, the 16-200mm range is covered with f/4 lenses. The firm is now expanding other areas of the system, starting with the six new optics I saw.

## 1 Zeiss FE 35mm f/1.4

The new Distagon T\* FE 35mm f/1.4 ZA brings the largest aperture to the FE-mount system, and has all the class you would expect from a Zeiss lens. It is heavy, weighing 630g, and measures 78.5 x 112mm. It has 12 elements arranged in eight groups, with a Direct Drive (DD) Solid State Motor (SSM) moving a three-element internal focus group. The Piezo motor that operates the focusing expands or contracts five

million times a second, meaning that focusing is fast and gives high positional accuracy.

All the technical wizardry aside, it is the simple things about this lens that photographers will like, such as the manual aperture ring (a first for a Sony FE lens), and the fact that its click stops can be turned on or off, allowing for silent adjustment when shooting video.

During my short time with the lens, I was very impressed by it. The lens feels lovely to use, particularly the aperture ring, while its focus is quick and its build quality is typical of Zeiss. It does weigh a fair amount, but the grip of the Alpha 7 II with which I used it meant that the lens still felt comfortable to hold – although there was a little less balance when used with the Alpha 7, 7R and 7S. This is also true of the 90mm and 24-240mm lenses that I saw.

## 2 FE 90mm f/2.8 Macro G

Every system should have at least one macro lens, and the new FE 90mm f/2.8 Macro G OSS is the first for the Alpha 7 series. The G



## 3 FE 24-240mm f/3.5-6.3

Travel zoom lenses tend to get a bad press for compromising image quality too much in favour of convenience, but improvements in lens design mean that the latest designs are optically a lot better than you might expect.

Sony's FE 24-240mm f/3.5-6.3 OSS is a big lens for the Alpha 7 series, in every sense. It weighs 780g and has 17 elements in a series of 12 groups. Five of these elements are



The FE 90mm f/2.8 Macro G OSS has optical image stabilisation, a focus limiter switch and an AF stop button on the barrel



# lenses

gives his first impressions

aspherical, and there is one ED lens. The minimum focus distance is 0.5-0.8m, depending on the focal length.

For those who want a one-for-all lens, this could be it. While it may not be the smallest or lightest optic in the range, to be able to travel with just a single lens with a 10x focal range is extremely convenient. Add to this the fact that the lens offers some protection against dust and moisture, and it should find its way into many photographers' bags.

## 4 FE 28mm f/2, plus Ultra Wide and Fisheye Converters

With a basic but elegant design, the FE 28mm f/2 is similar to the Zeiss 35mm and 55mm lenses that were released at the launch of the Alpha

7 cameras. It is formed of nine elements in eight groups, with a minimum focus distance of just 25cm.

What is more interesting about the 28mm f/2 lens is that two converter lenses will be available to use with it. The first of these is an Ultra Wide Converter – a 0.75x lens that converts the 28mm lens to a 21mm f/2.8 optic. The second is a 0.57x Fisheye Converter, which gives a 16mm f/3.5 optic offering a 180° diagonal view. The reason for the reduction in maximum aperture is to help improve image quality in the corners.

The converters attach to the end of the 28mm lens via a bayonet fit. A magnet-based connection communicates with the camera so it

can apply appropriate lens corrections to images, while also allowing the image stabilisation of the Alpha 7 II to operate correctly.

In the hand, the converters feel heavy, like proper lenses in their own right. When attached to the 28mm lens, they form a solid combination. The design works well and makes you feel like you are using a single lens rather than a lens and adapter combined.

The FE 24-240mm f/3.5-6.3 OSS offers a wider view than most other superzooms, giving a very useful range. Optical stabilisation is built in



Purpose-designed wideangle and fisheye converters are available for the compact 28mm f/2 prime

The Ultra Wide Converter has four optical elements, while the Fisheye Converter has five elements in four groups. Because they have been specifically designed to work with the 28mm lens, they should be optically superior to generic adapters.

As well as being sold on its own, the 28mm lens will be available in kits with either the Ultra Wide or Fisheye Converter.

## Final thoughts

These new lenses are welcome additions to the FE range, and they should go some way to addressing photographers' current concerns about the lack of native lens options for Alpha 7 users.

There are elements that I like about each of these lenses, in particular the aperture ring of the 35mm f/1.4 lens, which I'd like to see in more FE lenses.

The 35mm f/1.4 is priced £1,450, the 90mm f/2.8 £980, the 24-240mm f/3.5-6.3 £860 and the 28mm f/2 £390. The Fisheye Converter is £270 and the Ultra-wide Converter £210. Availability has yet to be confirmed.

We're aiming to test all these lenses in the coming months.





# Viewpoint Kevin Meredith

Crowdfunding has made it easier to get the capital to make ideas become reality and will spur on a new era of photo gear creativity

**W**e have entered a new era of product development. Crowdfunding platforms like Kickstarter enable people to pitch their ideas to a wide audience and ask for financial backing in exchange for a product, which in most cases is months away from production. It's got to be said, I don't think I'm much of a risk taker. I always wince when I hear stories of people remortgaging their houses to fund a new risky business idea – but with luck, you shouldn't have to do that any more.

Crowdfunding is great for getting nice ideas off the ground and it's been working rather well for photographic products. Instead of pouring money into an idea that people might not buy into, you can set up a Kickstarter campaign. If the campaign does not meet its funding target, the backers' money is not taken. A few years ago, you'd have to make a prototype and take it to trade shows, touting for investors and distributors. In the era of crowdfunding, you can shoot a pitch video and you're away.

So far there has been some really interesting photography-related products to come out of Kickstarter, like the Intrepid 4x5 Camera, an affordable, laser-cut, wooden, large-format camera. Lomography resurrected and tweaked the 170-year-old Petzval lens to work with Nikon and Canon DSLRs. Lomography also funded the Lomo Smartphone Film Scanner, which enables a smartphone to scan film. With similar aesthetics to the Lomo scanner, there is the Impossible Instant Lab, which does the opposite – it takes images from your smartphone screen and prints them onto instant film. They're all nice ideas, which might not have come to market without crowdfunding.

It's not just small companies and individuals using the platform, either, as large organisations are also now getting in on the act. The aforementioned purveyor of quirky cameras, Lomography, has had three successful campaigns. Some say that crowdfunding should not be used by those who already have access to funds, and that if a large company uses it then it is



© INTREPID CAMERA

**'I implore you to check out the photography section on Kickstarter. If you like something you see, back it'**

taking away potential funds from someone who can't get it by other means. I think if a large company uses Kickstarter, it gives the platform a stamp of legitimacy; in turn, that will mean more people are likely to use Kickstarter and back other campaigns that benefit the smaller players.

I implore you to check out the photography section on Kickstarter. If you like something you see, back it – you'll get your mitts on some fresh photo gear and have a warm fuzzy feeling inside for helping a budding entrepreneur.

**Kevin Meredith** is an obsessive documentary photographer and author of several instructional books. He regularly runs workshops in Brighton and sometimes further afield

## New Books

The latest and best books from the world of photography. By Esther Edusi



© ESTHER EDUSI

### A Story of Bears

by Sylvie Huet, £16.99, hardback, 172 pages, ISBN 978-1-90789-359-9



SYLVIE Huet delves into the relationships between people and their teddies after her own compelling story of a bear lost and found. Huet discovered her own childhood teddy at the age of 49 in a flea market in Paris, France, more

than 30 years after giving it away. In this scrapbook-style book, she studies childhood memories and maybe unintentionally the evolution of stuffed teddies and toys, with many between 44 and 98 years of age. Through archived photos, documented accounts and first-hand experiences, Huet conveys the overjoyed and overwhelming emotions of owners reuniting with their 'worn, stitched and scarred' toys. It's an absolute joy to read and will no doubt help readers reconnect with their own stuffed childhood friends. ★★★★★

### Experimental Photography: A Handbook of Techniques

By Marco Antonini, Sergio Minniti, Francisco Gómez, Gabriele Lungarella and Luca Bendandi, Thames & Hudson, £19.95, hardback, 240 pages ISBN 978-0-50054-437-2



EXPERIMENTAL photography techniques are defined as anything that is used to change photography in a way that differs from just taking a photograph. The book *Experimental Photography: A Handbook of Techniques* is a manual that breaks down processes and

replicates techniques of exceptional artists who push the boundaries of how we conceive photography. Consisting of interviews and illustrations, this book brings the 'focus of photography back to the camera, the equipment and the techniques', showing that you don't need filters to achieve organic and astonishing photographs. ★★★★★

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99





# SIGMA

## 17-50mm f2.8 EX DC OS HSM

This large aperture standard zoom lens incorporates Sigma's efficient OS function. Ideal for many types of photography such as portraiture and landscapes.

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Or pay from £8.16 per month

# £50

  
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### 17-50mm f2.8 EX DC OS HSM

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**£50 CASHBACK ON THIS LENS UNTIL 31st March**

### 18-250mm f3.5-6.3 DC OS HSM

Our Price **£299.00** or £7.90 per month

### 24-70mm f/2.8 EX IF HSM

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The top and bottom lights were slightly offset in this variation of the clamshell technique. The fill light was set lower to allow for some shadow, which gives a more three-dimensional effect

## KIT LIST



### ◀ Olympus 75mm f/1.8 lens

Use a telephoto lens to get closer to your subject. You're going to have lights or reflectors between you and the model, so to get a nice tight crop, you need a longer than average lens. My lens of choice is this beautifully constructed optic.

### ▼ Clips and tape

Use cable or crocodile clips and gaffer tape to keep your trailing power cables tidy. Loose wires are easy to trip over and can cause injuries in the studio. They can also pull down and smash your lights!







# Out of the shadows

Achieve flattering, shadow-free lighting in the studio. **Jamie Harrison** shows you how

**C**lamshell lighting is a virtually foolproof technique that provides a flattering, shadow-free wrap on a model's face. It emphasises bone structure and the contours of the face and, crucially, really makes the eyes sparkle. In its truest sense it requires two lights, but rules are meant to be broken and lighting is meant to be adapted, so I'm going to demonstrate a few variations that can easily be implemented in either a rental or home studio.



The beauty dish was paired with the Triflector, which can be seen in the multiple catchlights in the eyes

## Two lights

Clamshell lighting gets its name from its similarity to the top and bottom shells of an open clam. Essentially, it is created using a pair of softboxes – one above the model and one below. Because of the placement, it's ideally suited to close-ups of faces, and is especially flattering to women, producing a soft, flat light that covers up flaws in

the skin and is a perfect canvas for post-production treatments.

Both lights are fitted with a square softbox. The main key light is placed close to and above the model, pointing downwards at 45°. This



ALL PICTURES © JAMIE HARRISON

## Jamie Harrison

Jamie Harrison is a professional photographer and photography journalist, who specialises in beauty, commercial portfolios and portraiture. Jamie has written for several magazines in the UK and has had photographs published extensively worldwide. He regularly works with model agencies and helps build portfolios for established models. Visit [www.jamieharrison.net](http://www.jamieharrison.net)

## ◀ Beauty dish

Available in a range of sizes and fittings, with a silver or white finish, the beauty dish is a beauty essential. Light is bounced from the central disc to a parabolic reflector, which directs the light waves parallel to the subject. The light is punchy but even and diffuse, and sets off skin tones beautifully.



## ◀ Lastolite Triflector

This little wonder is one of my favourite studio gizmos. Three reflective, reversible panels, available in silver/white, gold/white or translucent, provide easy hands-free bounce and fill, with distinctive catchlights that make the eyes sparkle.

## ◀ Light stands

Look for something sturdy that can take the weight of your lamp and modifier, and that can go high enough over a subject's head or low enough for the fill light. Booms are additional poles that are placed on the stand with a weight to counterbalance the weight of the light.







A large, soft white beauty dish was used as the key light and a large round silver reflector as the fill



## Make your own reflector

THE SHAPE of your modifiers will be reflected in the eyes as catchlights, so using differently shaped reflectors, or even making your own, can manipulate this. I sometimes use a square or rectangular reflector made from stiff white board or polystyrene. For more punch, silver Mylar reflective material can be gaffer taped to it for the model to hold under her chin.

Rolls of Mylar are inexpensive to buy on eBay or Amazon. This is more cost-effective than buying small sheets from craft stores. It really is a useful material for photographers.

➤ light provides the main source for the face and hair. Because it directly faces your model, the light stand can cause some issues with your shooting position, but you can get around this by using a boom arm. This means your light stand can be placed to one side, with the boom holding the light over the shooting position, but these aren't always suitable for home use. Alternatively, don't worry about moving the stand a few inches out of your way, as the spread of light with a softbox is wide and diffuse so it shouldn't cause too much of a problem.

The fill light, again using a square softbox, is also placed front and centre, but below the model and pointing upwards at 45°. Small, compact light stands are preferable for this set-up, as they have a lower minimum height than standard stands. This light reduces the shadows produced by the top light: under the chin, nose and forehead (from hair).

To add more modelling to the face, black, white or silver reflectors can be used on either

side of the subject. Black will increase contrast and provide shadow areas to the sides of the face, while white adds soft highlights to the perimeter of the model's face. Silver performs a similar function to a white reflector, but with an increased specular and higher-contrast highlight effect.

### Exposure

Lighting ratios can be adjusted depending on the overall effect you're after, but generally the output of the top key light should be higher than or equal to the bottom fill light. Using a higher output on the bottom light can result in a Halloween-like, torch-under-the-chin effect. As a starting point, set the lights at 2:1, that is, the key light has double the output of, or is 1 stop higher than, the bottom light. From there, you can adjust the power of the lamps to achieve a look you're happy with. It really is about playing and testing.

Because the lights are so intense and close to the model, you may find it difficult to shoot with a wide aperture for shallow depth of field. If that's the look you're after,



## Top tips

### 1 Lift skin tones

In post-production, lift the skin tone by up to ½ stop. This one simple adjustment in Lightroom really brightens up the eyes and skin, and reduces many skin blemishes. Increase warmth by increasing the colour-temperature slider.

### 2 Boost contrast

Play around with contrast controls in Lightroom or Photoshop to give your images more depth. Using the vignette control in Lightroom darkens the corners and adds a soft shadowing around the perimeter of the head, producing a three-dimensional effect.

### 3 Consider your crop

Try to avoid a passport-picture crop. Get in close, or encourage the model to tilt and turn her head. Adjusting the shoulder position brings diagonal lines into the shot. Use the Crop tool to choose a crop that concentrates on the model's best features, which are usually the eyes.

### 4 Lift eyes

Use the Dodge tool to brighten the catchlights in the eyes. This one simple technique will make the eyes really sparkle.

### 5 Check catchlights

If the catchlights are uneven, such as not being fully visible in one eye, use the Clone tool to clone one and place it in the other eye. Eyes without nice bright catchlights look dead and hollow.



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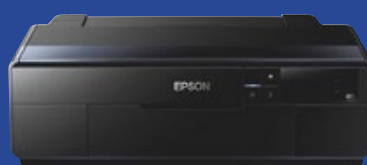
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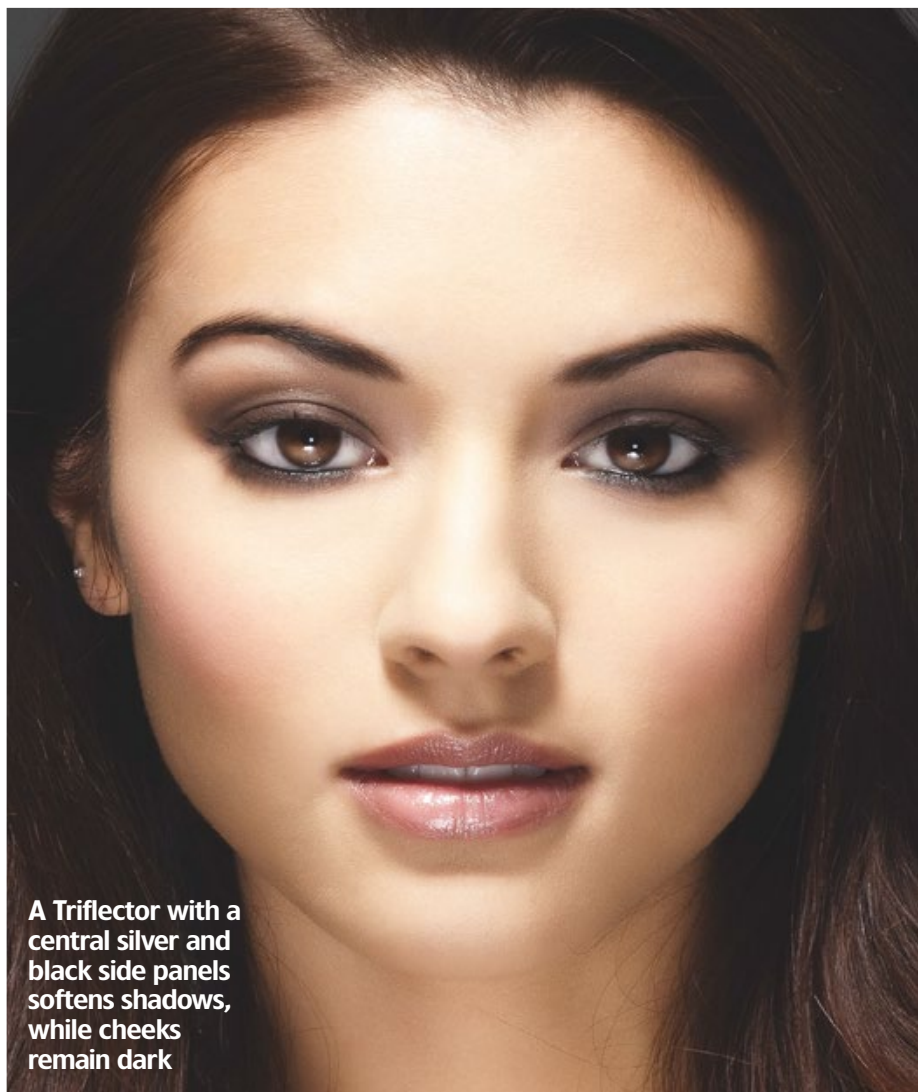
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A Triflector with a central silver and black side panels softens shadows, while cheeks remain dark

➤ use a neutral-density filter on your camera to reduce the exposure.

If I'm shooting a model with pale skin or blonde hair, I generally underexpose by  $\frac{1}{2}$  or 1 stop. This is because the hair is very close to the key light and the highlights may blow out. Once highlights are gone, they're gone, and it is difficult if not impossible to retrieve them. It's easier to lift dark tones and shadows areas in Adobe Lightroom or Photoshop, while still preserving the highlights. On top of this, I often lift the exposure of the skin tones by up to 1 stop in post-production. This helps the skin and eyes to glow, and clears up many imperfections without the need to expansively spot and heal in Photoshop.

### Alternative set-up

While it isn't strictly clamshell, a similar effect can be achieved using a single light source as the key light and a reflector as the fill light. This set-up is ideal if space is limited, as you only

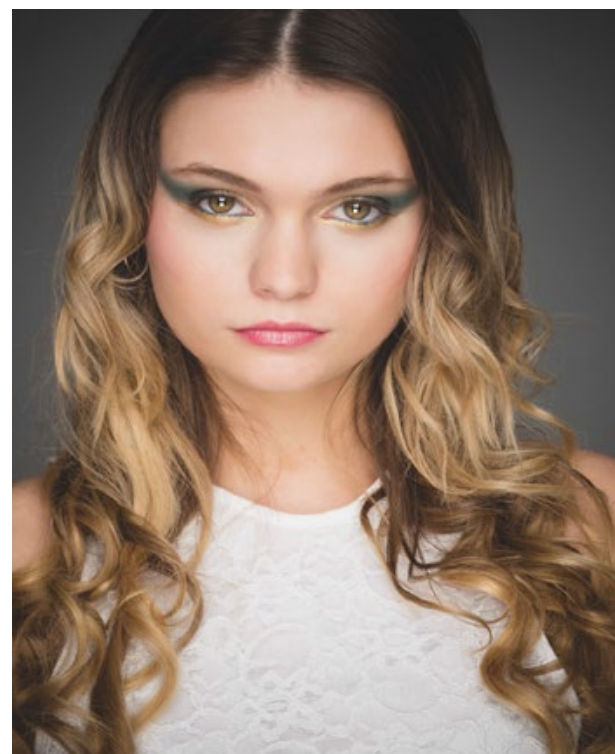
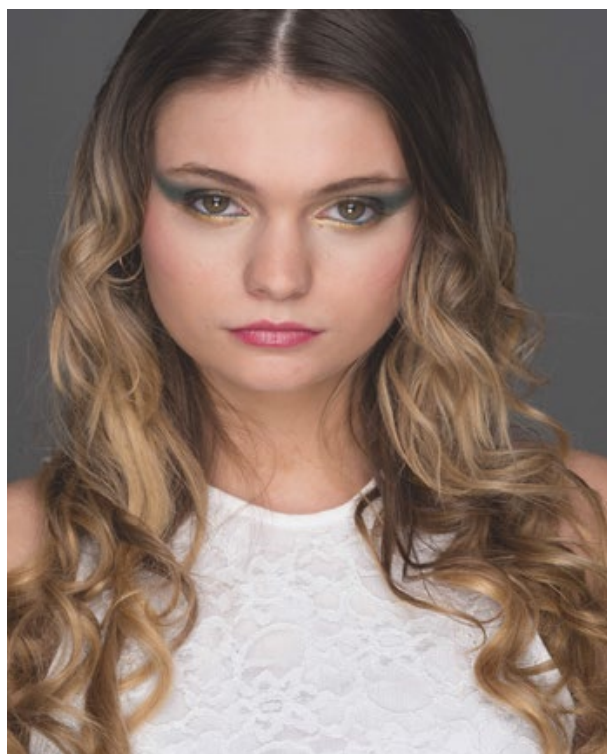
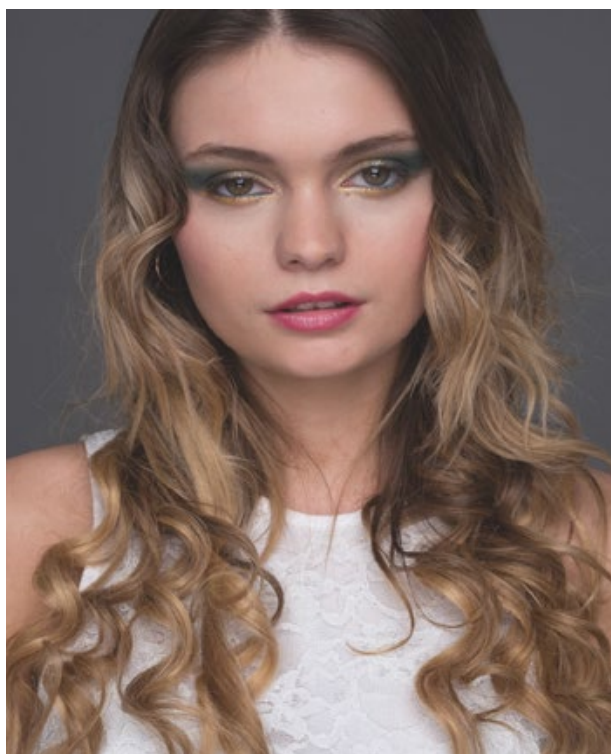
need one light and the model can even hold the reflector below her chin for you.

While I often use this set-up with a softbox, my favourite modifier is a beauty dish, or radar. Available in a variety of sizes, and with a white or silver interior, beauty dishes produce a lovely, parabolic soft light with a little more punch than a softbox. The light can also be further modified with accessories such as grids, which give a harder, more directional light, or with a diffuser cap, or sock, which fits over the front of the dish to further soften the light.

I often pair this with a Lastolite Triflector. This handy device consists of a small stand and a trio of braces that hold three reflectors that can be adjusted around the subject's face to direct the bounced light back. If you're just using a standard round reflector, then brackets are available to attach the panel to a stand and hold it in position while you shoot.

AP

## STEP BY STEP



## Two-light set-up

### 1 Position first light

Position the first light at full power with a softbox above the model, angled down at  $45^\circ$ , and pointing front and centre. A boom is useful, but if your softbox is placed a few inches to the left or right of your camera position, it won't make a lot of difference to the image. Notice the shadows beneath the model's chin.

### 2 Add the second light

A second light, also with a softbox, is placed below the model, pointing upwards at  $45^\circ$ . Shoot some tests at different power outputs on the lights to determine a favourable lighting ratio based on the overall effect you're after. In this case, I wanted to retain detail on the white dress.

### 3 Final shot

The final shot, with a little retouching to finish. Look closely and you'll notice the catchlights in both the top and bottom of the eyes, which create a lovely sparkle, and the smooth skin tones from the flat lighting.





The beauty dish and Triflector were used here. The image was adjusted in Lightroom by increasing contrast, choosing a cold white balance and reducing saturation for a stark, almost monochrome result



The key light is a beauty dish paired with a round silver reflector as the fill light. The image was adjusted in Lightroom using the white balance slider to add warmth



# Single-light set-up

## 1 Position light

The first light is placed above the model, facing front and centre, but here I've used a beauty dish instead of a softbox. The hard directional light of the overhead beauty dish produces hard, deep shadows below the eyes, nose and chin.

## 2 Place reflector

Placing a Lastolite Triflector with silver reflectors on a stand below the model's chin bounces the light from the top light back onto the model's face. It also reduces the shadows to produce smooth and attractive skin tones.

## 3 Final shot

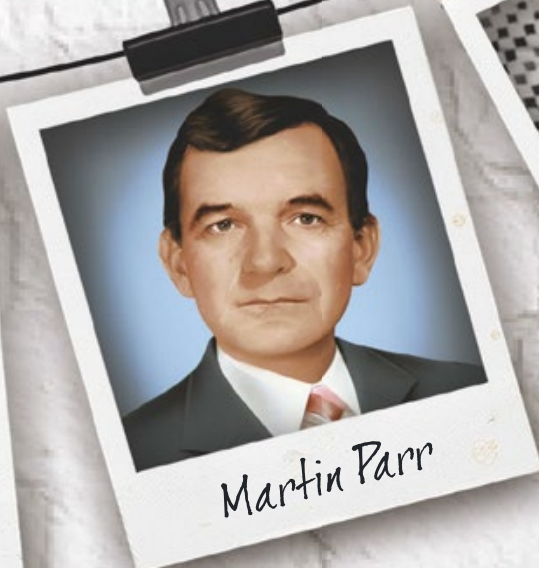
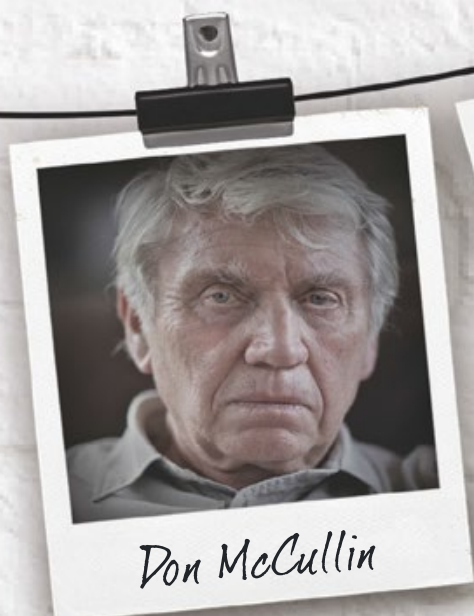
The final image with retouching, and a shift in exposure, to further clear up the skin tones and reduce shadow areas. The smaller catchlights are a result of the smaller diameter of the beauty dish and distance of the reflectors.



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## LETTER OF THE WEEK

### Chance meeting

Your *Classics Revisited* article (AP 7 February), recreating Bob Carlos Clarke's 'Black Is My True Love's Heart', reminded me of my first visit to London in 1981. Armed with a brand-new Olympus OM10 and manual adapter, I was attempting a few shots of my friend near Trafalgar Square when a guy with long dark hair carrying a camera bag approached.

'Need any help?' he asked. The OM10 was my first SLR and it must have showed. The guy explained a few rudimentary tips on using the camera and the manual adapter. He also showed me how to use a newspaper as a reflector to bounce light into the shadows to lighten up my friend's face. This guy clearly knew his stuff. He was also an absolute gentleman.

Before going on his way, he asked if I'd ever shot black & white film. The Kodacolor II colour print film in my Olympus was the only film I'd ever used. Reaching into his bag, our saviour

took out three rolls of Kodak Tri-X black & white film and handed them to me with the words, 'Try it. You might like it.'

A few months later, while browsing through one of my dad's photography magazines, I came across a photo of the guy we'd met in London. It was Bob Carlos Clarke! When I related what had happened to my dad, he exclaimed, 'That happened two months ago and you're only telling me about it now!'

I still had the rolls of Tri-X in my bag. I gave one to dad, who never used it but instead treated it as some kind of iconic possession. It was those rolls of Tri-X that started my lifelong obsession with the darkroom. I'm sure Bob Carlos Clarke would have heartily approved.

**Susan Durrant, Tyne and Wear**

**What a great story! And I'm sure Bob would have been delighted that he had such an impact on your photography –**  
**Richard Sibley, deputy editor**



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## SAMSUNG

### Retro bags

While flicking through the pages of your black & white special issue (AP 7 February), I saw a review of what I thought were vintage camera bags. It turned out to be a review for a posh new bag, but it was a dead ringer for the government-surplus case I used for many years from the late 1950s. This very solid leather container was designed to protect the 'Exploder Dynamo Condenser Mark II'. The case was lined with baize and had a compartment for leads. I never saw the machine itself, and I

can't remember what happened to the case – possibly it wore out or was too big and bulky to use. There was one big difference between it and the model reviewed in AP, though – it cost less than £1!

**John Jennings, Cumbria**

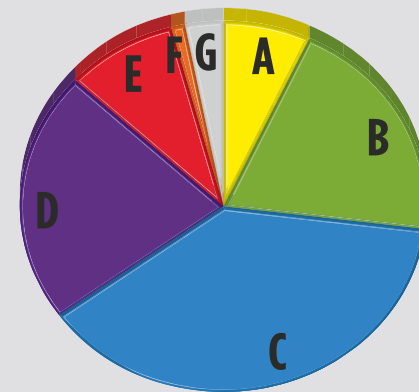


**The Fivedotsix Model 2 camera bag costs a great deal more than £1**

### Praise indeed

Callum McInerney-Riley's article on the Canon EOS-1D X (AP 14 February) is the best thing that AP has published for a long time, and coming from a 'Nikon man' this is praise indeed! Why do I like it so much? Well, it's long and meaty, with lots of interesting and pertinent detail to really get my teeth into, and it really feels like I'm hearing this from a no-nonsense, expert photographer. It was good to see examples of his photography, and reasonably sized photos of the top and back of the camera, although I always feel that such images should be accompanied by one showing the camera's front without a lens.

I must also mention Roger Hicks, as I've been a great fan of his AP



**In AP 21 February, we asked...**

**What resolution is your main camera?**

**You answered...**

A 1-11 million pixels	7%
B 12-15 million pixels	20%
C 16-21 million pixels	38%
D 22-24 million pixels	22%
E 25-36 million pixels	9%
F 37+ million pixels	1%
G 0 million pixels – I shoot film	3%

**What you said**

'6048 x 4032'

'Many times more than is needed to post to websites...'

'Main camera 16MP. Favourite 400MP+, if scanned at 4800 dpi'

'My DSLR is 10.2MP, which was quite enough when I last used it two years ago'

'I cannot afford to upgrade my main camera, which is a 10.1-million-pixel Canon EOS 40D, so I will be sticking with it for the time being. But as it still produces great results, I have no desire to change anyway'

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Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 21 February issue's cover was from 29 November 1967. The winner is Bryan Metters from Lancashire, who was closest with his guess of 9 August 1967



➤ writings for years. His *Final Analysis* articles are intriguing and immensely thought-provoking – and as much as I'm interested in the technical nuts and bolts of photography, I do very much enjoy exploring the various other realms into which Roger delves.

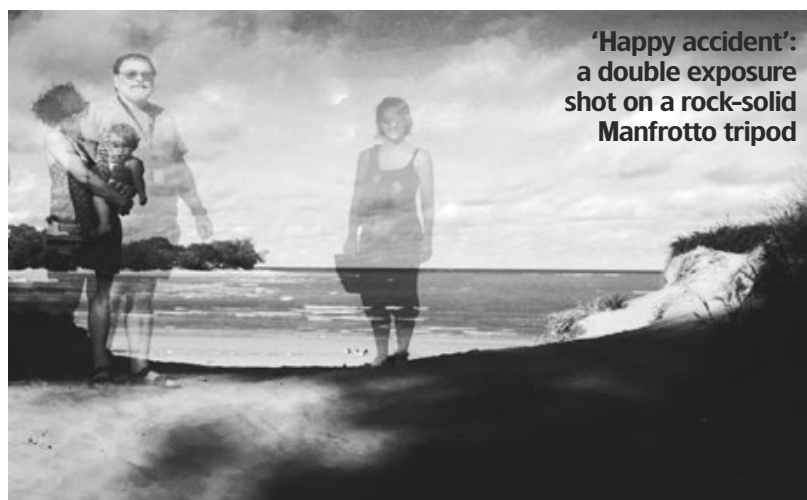
**Adrian Lewis, Bristol**

**We're glad you enjoyed Callum's article. We plan to do more of these real-world and experience articles, on top of our regular camera tests – Richard Sibley, deputy editor**

## Happy accident

I usually shoot with my Sony Alpha 900 or Alpha 290 digital cameras, but in December last year I felt the urge to shoot black & white film at a favourite beach location here in Australia, near Darwin, in the Northern Territory. I used Ilford XP2 120 chromogenic film in a 6x9 Mamiya rollfilm back on my Polaroid 600SE rangefinder body, with its 127mm standard lens and a cable release.

This vintage equipment is 100% manual, so mistakes are common if I don't fully concentrate on metering using a handheld Sekonic L-248 meter, setting the shutter



speed, cocking the shutter, focusing, ensuring the dark slide and lens cap have been removed, and the film has been fully advanced ready for shooting.

On this occasion I was shooting on a tripod when a family group came into view and I asked permission to include them in a shot. They agreed and I took the picture. They then offered to take my picture and I agreed, but in my haste I cocked the shutter but neglected to advance the film.

The happy accident is that the camera had not moved one iota on the tripod when I cocked the shutter, so the beach elements remained in perfect register and we formed a ghostly composite group (above).

As the double exposure resulted only in a 1-stop

overexposure (with respect to the metered values), the resulting negative was ideal for scanning and minor adjustments in Elements. It may have helped that I'd downgraded the metered settings by 1 stop to avoid highlights burning out in the white sand. Other pictures taken the same day had more conventional outcomes.

Now I have a laminated double-sided check sheet to guide me through the whole manual film photography process and, hopefully, to minimise future 'mistakes'.

**Graham Lockerbie, Australia**

**Some of the best images have come from 'happy accidents'. We should see mistakes as an opportunity to learn – Richard Sibley, deputy editor**

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## In next week's issue On sale Tuesday 17 March



### Olympus OM-D E-M5 Mark II

Andy Westlake reviews the many changes on the updated Olympus Micro Four Thirds camera

### Forgotten heritage

Matt Emmett shows us his striking images of once-important locations that are now derelict

### Canon EF 11-24mm f/4L USM

Michael Topham puts the ultra-wide Canon zoom to the test

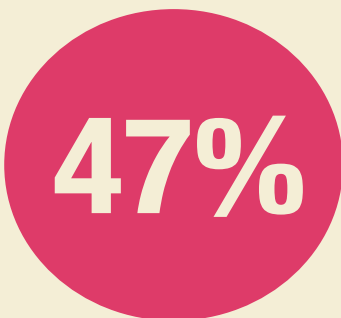


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## A good book



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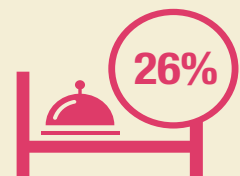
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# Meeting of minds

The Leica Meet co-founders **Gavin Mills** and **Olaf Willoughby** discuss the inspiration behind the creation of their international photographers' collective, and their new book, with **Oliver Atwell**

Photography can be a lonely pursuit. Many of us know the feeling of venturing out into the countryside, only to be pelted by sheets of rain, or keeping our lens trained on a patch of forest, praying that a stag will move 2in to the right into the perfect shaft of light you know will disappear any second. However, looking through social-media platforms such as Facebook, Flickr and Instagram, it should seem obvious that photography can be so much more than a hobby for the solitary. Navigating your way through online images reveals photography to be an inspiring conversation and a dialogue, and what can be more inclusive than a language?

It's with this in mind that perhaps one of the most fascinating and engaging things a photographer can do is actually engage in person with their fellow photographers. One of the most successful examples of this is The Leica Meet, a collective of

photographers who meet in a different location to shoot, share experiences, chat and learn. The group was founded on 7 August 2013 by Gavin Mills, Olaf Willoughby and Stephen Cosh (later to be joined by Eileen McCarney Muldoon as part of the central admin team), all of whom met through Flickr and all of whom shared a passion for Leica photography.

'I used to be very active on Flickr,' says Gavin. 'One day my friend Stephen said he was coming to London and we both decided to meet up and do some photography together, along with Olaf. Then I invited a couple of friends, Stephen invited some of his contacts and in the end we had seven or eight people. We all went for a walk around the South Bank and realised that this kind of group activity was not only fantastic, but also very productive. The fact that we all shot on Leica cameras meant there was an instant bond between the group. That put the idea in our heads that



© GAVIN MILLS

**Above left: Image by John A DiGiorgio**

**Above: An image from Gavin Mills' homeless project**

this should carry on. It was then that we started a Facebook page. Stephen is a great web guy and Olaf is very good at creative marketing, so it seemed like a good idea to then start thinking about putting together a web page.'

Perhaps the most fascinating aspect of The Leica Meet story is just how good an example it is of web presence and







HOTEL

GRAND HALL

BONACCI

CROCI

AST

Paul Borg Olivier II was Mayor of Valletta in Malta for ten years. He now spends his time telling the story of his city through his street photography



➤ photography working together to create an organically grown community. In just 18 months, The Leica Meet has gone from three members to around 16,000 from more than 50 countries.

‘It grew so fast and sort of defined itself,’ says Olaf. ‘This wasn’t some great start-up idea that was founded in a wine bar or garage at 3am. There was no master strategy. We happened to stumble into what actually glues a whole series of photographers together, which is that they love going to inspiring locations and meeting other interesting photographers.’

### Photography groups

Gavin says the thing that was apparent right from the outset was how important it was to take photography outside of the computer. Communicating through social media is all well and good, but nothing beats the interaction between a group of photographers actually meeting in person and inspiring each other.

‘There are so many online groups,’ says Gavin, ‘but anything that gets photographers to get out there



Stephen Cosh



Eileen McCarney Muldoon

Right: Image by Japan-based photographer Atsuhiko Okada

Below: Image by French photographer Laurent Scheinfeld

Bottom: Image by San Francisco-based street photographer Evil Teddie



shooting and making new friends is great. It’s the real social side of photography. When you meet it’s very different to talking online. We have some core members who have been on nearly every meet.’

‘I would say that you must make sure you’ve got a specific point of interest and a glue that binds the group together,’ says Olaf. ‘If you’re trying to set up a group, make sure there’s common ground. For us, it’s Leica. For anyone else, it could be Canon or Nikon. You need something to keep people together and to keep them coming back.’

The Leica Meet’s reach has certainly expanded far beyond its home base of London. After six months, the central admin group decided to extend a hand across the Atlantic and brought on board Rhode Island-based travel and fine-art photographer Eileen McCarney to help give the group some legs in the US.

‘We have a strong US contingent,’ says Olaf. ‘It’s expanded way beyond London. When we did a Paris meet, we actually had people from seven

countries, such as Italy, Germany, Malta and Switzerland. They all converged on Paris.’

As a result of the group extending its influence worldwide, The Leica Meet has gone from assembling in areas like Shoreditch in London and Glasgow, to upcoming events in the USA (New York), Italy (Venice), Germany (Wetzlar), and for UK-based Leica photographers, the beautiful Isle of Skye off the west coast of Scotland on 8 March.

‘The London meets are always successful,’ says Gavin, ‘but we really want to grow this. We did Brighton in East Sussex last year and Glasgow a couple of months ago. Now we have the Isle of Skye coming up.’

‘That’s an important development, because while people most often associate Leica with street photography, some of our members have displayed some incredible landscape work.’

We therefore thought we should do something to show that you can very successfully use a Leica for landscape photography.’



# Gavin and Olaf's kit

## Gavin Mills



'I like to travel light,' says Gavin. 'For instance, sometimes I just have my 35mm lens and Leica body. I usually take

one other lens out with me, perhaps something a bit wider like a 28mm or a 15mm. As we speak, I have the 90mm. I don't know why – it's just to shake things up a bit. Often I'll never change lenses. Sometimes you get into a 35mm or a 50mm zone and you'll want to stay there. I always keep a notepad with me as well. Sometimes, while doing my street portraits, I may want to make a few notes about the things I discuss with my subjects. I always like to put a bit of story with my photos.'

## Olaf Willoughby



'I just travel with a Leica M body with a 24mm lens,' says Olaf.

'Occasionally, I'll use an electronic viewfinder. When

we visit the Isle of Skye, I'll take my 24mm, 50mm and 90mm lenses, and I'll just put on whatever I think is appropriate. Maybe I'll have an ND filter if I need it.'

### The Selection of Excellence

A group of photographers meeting up to take images is all very well, but what happens to the pictures once they've been taken? The answer lies in the Galleries section of The Leica Meet website.

'After the meet, we give the participants ten days to select their best images from the shoot,' says Olaf. 'We won't filter or curate these in any way. We just want the

participants' best images in the Galleries and there's no judgement. We then have a Selection of Excellence every three or four weeks, with the four admin members rotating as judges. They go through the previous week's pictures and select 30 or 40 images they believe are really strong. These are then posted in a separate gallery. This gives people the incentive to upload their images

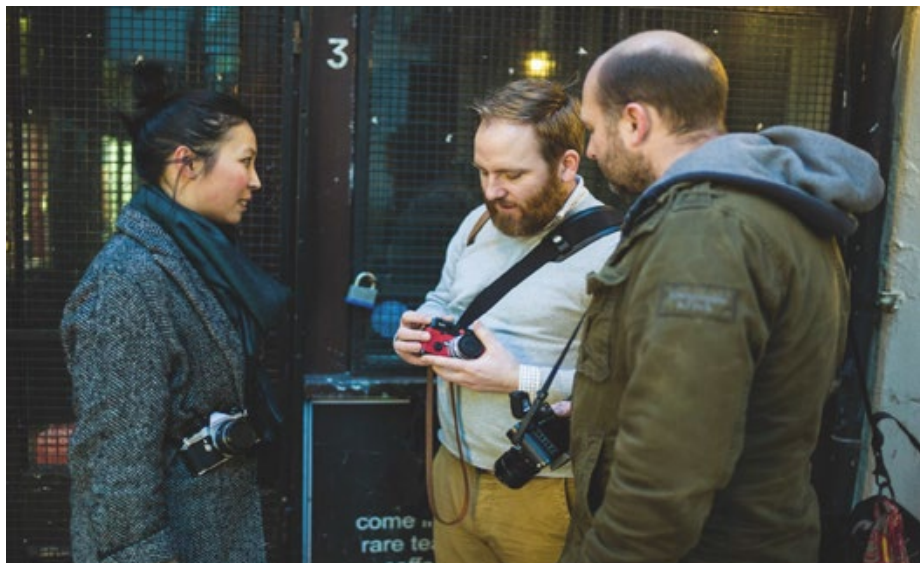
**Below left: The Leica Meet group hits the streets of Brighton**

**Below: Members share and review their images in a café in London's Soho**

because it gives them exposure.'

The images from the Selection of Excellence have now formed the body of a new book from The Leica Meet entitled *The Leica Meet, A Selection of Excellence 2014*. By the end of the first year they had around 5,000 pictures from which they picked their favourite 100.

'We each selected 100 pictures from that giant pool and the ones that had been selected by







Leica Meet  
co-founder  
Olaf Willoughby

© OLAF WILLLOUGHBY

➤ three or four of us were guaranteed to go in the book,' says Olaf. 'If an image had two votes, it needed to be discussed. We filled half the book immediately, and then the rest of the images were discussed and filtered down to the final selection.'

The main essence that comes across, not just from the website but also from the final book, is that The Leica Meet comprises a group of individuals, all of whom are on an even keel. Professionals and amateurs are able to come together and learn from each other.

'Something we say on the website – in fact, I think it was Olaf who first said it – is that there are no teachers and no students,' says Gavin. 'We share knowledge. We welcome beginners and more established photographers in exactly the same way. There's so much experience across a broad range of styles. Plus, we never charge for our meets. The group gives people another way to get more from their photography and to learn from each other's experiences.'

### Street photography

While the new book clearly spans genres, street photography makes up the bulk of the work featured. Gavin and Olaf are themselves street photographers, but each has a distinct approach to the genre.

'Sometimes I'll go out and I'll have something in mind, such as an emotion I want to capture,' says Gavin. 'For example, I might want



## Gavin Mills on Leica

'When I was more active on Flickr, I'd always see photographers whose work I liked the look of,' says Gavin. 'It wasn't just the content – it was the actual aesthetic. They were more lifelike. I went out and started looking for a second-hand Leica. As soon as I started, it changed photography for me. It actually slowed my photography right down and it made me think more about my composition. You can manually focus on most cameras, but the Leicas are specifically designed for it. Also, Leicas are great for street photography. They're very unobtrusive. If I approach someone with a big DSLR, I won't get the same reaction. It's very discreet and it's great camera for reportage.'

to capture something especially romantic or something angry. Sometimes if you go out without any purpose, you can be at a loss with what to shoot.

'I have a project that I've been working on for the past couple of years photographing homeless people,' he continues. 'I love doing street portraits. I like to capture people up close and reveal something of their spirit. With the homeless project, I wanted to see

everyone as an individual. I'm not shy about going up to anyone and asking if I can take their photo. Nick Hedges produced a similar project and the images had a lot of context. It has made me consider context and story within my own pictures. In my other work, usually what I'm shooting is a kind of urban landscape and then I'll wait around for an interesting character to appear. There may be some lovely light and I'll simply wait there until a story develops.'

Olaf's process is quite different in that, as he admits, he doesn't possess Gavin's gift for approaching the most intimidating individual in the street and becoming his friend within seconds.

'My feeling is that if you start interacting with a person, you alter the nature of a photo,' says Olaf. 'The way Gavin does it is legitimate because he's trying to tell the story of someone. I'm not looking to tell the story. I'm more about catching the moments of everyday life. I do a lot of loose shooting with a 24mm lens, and enjoy shooting from the hip and chest, and shooting sideways. It's the moments in life I'm interested in. I use a 24mm lens because I can get quite close to a person and they don't realise they're in the frame.'

'There's an old-school American photography tutor called Fred Picker and he used to say, "Get as close as you can to your subject, and then take two paces forward". It's a lovely mantra.'



To find out more about the group and the book, *The Leica Meet: A Selection of Excellence 2014* (priced £59.65), visit [www.theleicameet.com](http://www.theleicameet.com)







# See your name in lights!

Enter the **CityLife photography competition** for a chance to make your name and photograph famous on digital screens nationwide

WANT to bring your photographic talent to a nationwide audience when they are out shopping, travelling or socialising in the city? *Amateur Photographer* has teamed up with beframeus, the editorial brand behind digital screens, to offer readers a unique opportunity to showcase the very best in cutting-edge urban photography across billboards UK-wide.

The winning entries will be displayed from Monday 4 May–Sunday 31 May 2015 on digital screens in train stations, shopping centres and on roadsides in the UK, creating a powerful outdoor

photographic gallery that celebrates the vibrancy of life in the city.

The judging panel will pick 80 images (40 landscape-orientation pictures and 40 portrait orientation) from the four categories titled 'The People', 'The Views', 'The Animals' and 'The Details'.

To enter, send your images to [apcompetitions@timeinc.com](mailto:apcompetitions@timeinc.com) by no later than Tuesday 31 March 2015. Please ensure you include 'CityLife', along with either 'The People', 'The Views', 'The Animals' or 'The Details' as your chosen category, in the subject of the email and within the email itself.

## Image requirements

Please select your category and follow these guidelines:

### PORTRAIT entries

- Target resolution for the photographs 1920 x 2560 pixels

### LANDSCAPE entries

- Target resolution for the photographs 2560 x 1920 pixels

### ALL entries

- RGB colour space, 8-bit depth, JPEG or TIFF format
- Files to be labelled with photographer's name, city/town where the picture was taken and a brief image title. This could be added into the image metadata as a comment

Entering the competition via email denotes your acceptance of the terms and conditions of the competition, which can be found at [www.amateurphotographer.co.uk/citylife](http://www.amateurphotographer.co.uk/citylife)



# Nature's greatest display

**Jeremy Walker** provides a fascinating insight into what it takes to shoot the Northern Lights



## KIT LIST



### ◀ Fast wideangle

Keeping the shutter speed as fast as you can will require you to shoot at f/2.8, or possibly f/1.4. To maximise image quality you will want the best-quality lenses you can afford. If you do not have a fast wideangle, consider hiring one.



### ◀ Tripod snowshoes

These will stop your tripod sinking into the snow. There is nothing more frustrating than trying to set up a tripod and then finding it is 2ft lower than you want because it has sunk.







There are few displays in nature to match the Northern Lights



## Jeremy Walker

Jeremy Walker is an award-winning photographer specialising in high-quality landscape and location photography around the world, for use by advertising, design and corporate clients.  
[www.jeremywalker.co.uk](http://www.jeremywalker.co.uk)

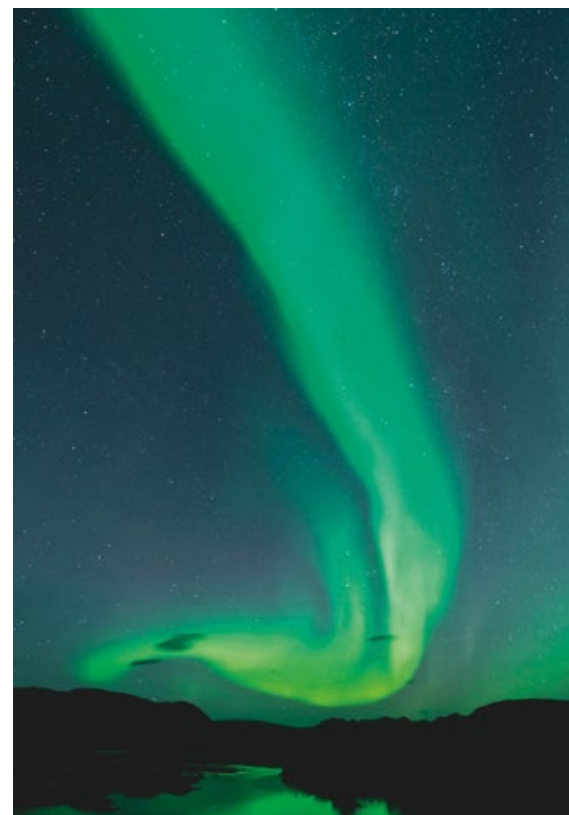
**T**here are many epic sights and shows in the natural world, ranging from giant lightning storms and volcanic eruptions to rainbows and cloud formations that look like UFOs. But if you want to witness a truly magical phenomenon, you need to see a display of the Northern Lights. Better still, you need to photograph them.

The Northern Lights are the result of a collision between charged gaseous particles released from the sun's atmosphere and hurled towards the earth by the solar wind. These particles react with the earth's magnetic field to give displays of colourful dancing lights, rippling curtains, arcs, needles and coronas.

These displays are more commonly green in hue, but purple and red displays are also possible. The colour of the display depends on the gas: green is produced by oxygen particles in the atmosphere at about 50 to 60 miles up, while nitrogen produces purple and red at altitudes of up to 200 miles.

### When to see them

What you see will be based on pure chance and, to a degree, a slice of luck. Solar activity works on an 11-year cycle, but even at its predicted peak, activity may vary from nothing to amazing light shows that are visible even in the UK. The best time of year to see the lights is late autumn through to early spring, and the best place to view them is the edge of the Arctic Circle. Places such as Tromsø in



A wideangle lens is essential for capturing the sinuous shapes

Norway and the Abisko National Park in Sweden have become centres for sky watching. Crisp, clear winter nights with a half moon are the best conditions in which to photograph a display. A full moon will diminish the effect of the lights, but a half moon will illuminate the landscape just enough to give detail to snow-covered mountains. A new moon will have little effect on the Northern Lights, but your images may lack some foreground detail.

### How to shoot the Northern Lights

No specialist kit is required to shoot the Northern Lights, but you will be working at the extremes of what your equipment can do. The

### ◀ Winter boots

As you will be standing around in the cold for a long time, don't wear normal walking boots or wellies. Your feet will get cold, and you'll get fed up and head back to your hotel. You need to be comfortable and warm, so insulated snow boots or similar are a must.

### ▼ Head torch with a red filter

Once you have set up, you will occasionally need to check your camera or dive into your camera bag. A head torch frees up your hands, and if it has a red filter it will be less intrusive to any other photographers working nearby.



### ◀ Flask and food

You can spend a long time waiting for the Northern Lights and it can be very cold, so be prepared. Hot drinks and comfort food (cakes and chocolate are my choice) are essential for a late-night vigil.







➤ trick with shooting the display is to use as short an exposure as possible to maintain as much detail in the display as you can. To achieve this, you will be using high ISOs, wide apertures and wideangle lenses.

Use as wide an angle lens as you possibly can. Auroras can be huge and a good display will fill the sky from horizon to horizon. Most of my aurora images are shot at 14mm on Nikon's impressive 14-24mm f/2.8 zoom. As you will be shooting at night, the camera's autofocus system may not

work so well, so it is best to pre-focus on infinity during daylight, then tape the focus ring so that it cannot be inadvertently altered.

To keep the shutter speeds as fast as possible, use an ISO of about 1000-1600 and an aperture of f/2.8 or faster (this will really test the corner sharpness of your lens). I say a fast shutter speed, but your exposures will still be in the region of 5-25secs, depending on the intensity of the display, so a tripod is a must. To decrease the noise associated with long exposures, some

cameras have a long-exposure noise-reduction facility, and I would recommend using it to improve image quality.

## Exposure

Exposing for the Northern Lights can be tricky, but in essence you meter and expose for the lights themselves. They are changing all the time, so use manual metering or aperture priority.

To add impact and more interest to your image, try to include silhouettes of snow-capped mountains, trees or reflections in water. The Northern Lights are a truly magical experience, and to get the best out of them you will want to avoid any light pollution so you will need to be well away from towns and villages. A glow from the streetlights from a town miles away can affect an image and the same applies to car headlights, while even people nearby with torches can spoil an image.

The Northern Lights can be sensational and photographing them is good fun. My biggest piece of advice is that once you have taken a few images, step away from the camera, watch one of nature's most extraordinary displays and enjoy the moment.

## Top tips

### Plan ahead

The Northern Lights will mostly appear in the north, north-east or north-western skies, so check out the views in those directions during daylight first, and look for mountain ranges or forests that you can use in your image.

### Find water

Lakes, ponds and rivers will offer something extra to an image. Reflections will add to the composition, while the longer exposures and the blur and motion of the water will create interest.

### Avoid light pollution

Not only do you want to avoid the amber glow of a town or village, but if possible you also want to avoid aircraft flight paths. Flashing aircraft lights across your image will ruin it.

### Take spare batteries and keep them warm

The intense cold, coupled with long exposures and the habit of checking every image on the monitor, will take its toll on battery levels. Keep spares in your pocket or close to your body to keep them in the best possible condition.

### The black glove grad technique

Yes, really. The sky will be the brightest part of the image, so getting detail in the foreground means you need to expose it for longer. A normal neutral-density grad to balance the exposure is no good in this instance as the sky will be moving and will blur. With the shutter open, hold and move a black glove over the upper half of the lens, so that only the lower half of the image is being exposed. After 30secs or so (you will need to experiment) remove your hand and allow the whole image to be exposed. You should get an image that has not only a correctly exposed sky, but also a hint of detail in the foreground.



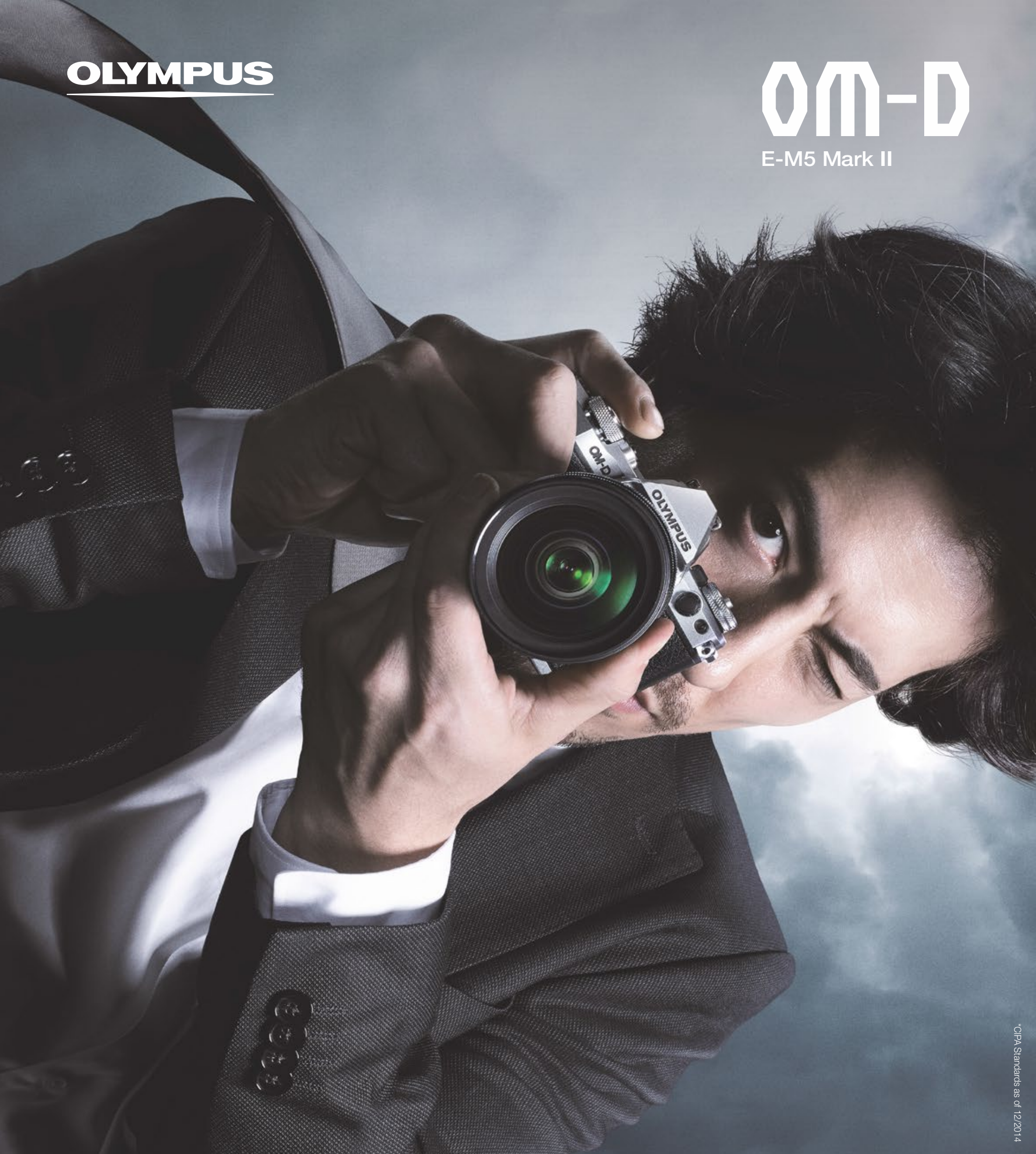
Artificial lighting contrasts with the green hues of the aurora



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# A View of the City

How can you offer a fresh perspective on street photography? The answer lies in the combination of a miniature figure and a smartphone. **Andrew Whyte** tells **Oliver Atwell** all about it



**It seems the Legography project is in part about revealing the hidden beauty of the city of Portsmouth. Is this true?**

The project is largely about Portsmouth, because that's where I live. It's a fascinating city because there is a lot of open space, but also a lot of densely populated areas. Also, it's an island, so of course water and beaches surround

it, meaning there's a real diversity of light.

However, Legography is also an exploration of smartphone photography. The whole project was shot on my iPhone 4S and iPhone 5S. Not only were these images shot on the phone, but they were also edited, shared and all the correspondence regarding the images was conducted on the phone. I can even upload to my website

through my phone. Looking inside my drawer, I have a dozen smartphones that go back to the early 2000s, all of which have cameras. It was a fascinating thing for me to see how far mobile photography has come.

It was also my kind of version of a photo-a-day project. I had tried those kinds of projects before, but I'd never been able to commit. What I found with

this was that the Lego pieces were so portable and I always had my phone with me, so there was very little change in my lifestyle to accommodate it. That meant I could shoot every day for a year. It really was a case of stumbling upon things day after day and making something of it. It freed me from the commercial constraints of regular shooting [Andrew has made name for





**1** Recently, Andrew's Lego man has ventured outside of Portsmouth

**2** By shooting low, Andrew is able to create a trick perspective so it appears that the scale of the man and location match

**3** With a few exceptions, Andrew's images take place under daylight due to the limits of the phone's sensor

**4** As Andrew says, his project is also a record of light and weather

**5** This nine-frame montage shows the difficulty of getting the Lego man to stand up in windy conditions

nearly 20,000 on Facebook. It would be a shame to let that go.

It's not happening on a daily basis any more, but there's always something new. The daily series was very much me looking over the shoulder of this Lego figure, and I found a new approach with the same sort of perspective was to take different figures, for example a daredevil or climber that Lego makes, and work with those other characters even in the same areas and settings I've shot before.

**Did you carry the figure around everywhere or do you set aside particular times to shoot?**

The figure and phone went with me every time I left the house. That said, there were times where my schedule or mindset didn't allow something



to happen organically. In those cases, I would go out later in the day to shoot something.

**I can only imagine the headaches you endured working with such a small figure in elements like wind and rain. How did you cope?**

It was as much a year-long record of weather as it was the city. That was necessary because I always preferred to shoot outdoors. There are very few images that were made indoors and that's largely to do with the quality of light. The one area that smartphones really need to develop is their low-light ability.

Shooting outdoors was also a little about scale and the desire to sometimes position the figure in such a way that it looks almost as if it is a natural part of the environment.

I loved all aspects of the weather except wind. The wind was the most frustrating challenge of all because of course you can't see it and you can't prepare for it. Even a tiny bit of Blu-Tack wasn't good enough, either because I couldn't press it down enough or because it doesn't stick to every surface. I tried double-sided tape, but it was difficult to get it neat. In the end, I had to make the best of it.



As a commercial photographer, **Andrew Whyte** specialises in night-time long exposures, leaving daytime free to combine

his fascination with mobile photography and Lego. He is regularly found inches away from both pavement and mini-figures around his hometown of Southsea. To see the city (and further afield) from this perspective, visit [www.shortexposures.co.uk](http://www.shortexposures.co.uk)

himself with his long exposures and light paintings].

**When did this project start?**

It remains ongoing. I started in August 2012 and I've completed the year-long element of it. But it remains ongoing because of the reach it has gained via social media. It far exceeded my expectations and I've got a following of





Jean-Baptiste Frénet,  
'Horse and Groom', 1855

ALL PICTURES © WILSON CENTRE FOR PHOTOGRAPHY

# Salt & silver

A new exhibition reveals the rapid growth of photography in the mid 19th century, as curator **Carol Jacobi** tells **David Clark**

**T**he year 1839 was momentous for photography. In Paris, on 7 January, Louis-Jacques M. J. M. Daguerre made the sensational announcement about his 'daguerreotype' process. It made positive images on copper plate coated with light-sensitive silver iodide. The invention made it possible for the real world to be recorded for the first time.

This unexpected announcement forced Englishman William Henry Fox Talbot into revealing his own 'photogenic drawing' process, later called the 'calotype' or 'talbotype', at the Royal Society in London. He had been developing the process since 1835, but hadn't made his findings public. In the years that followed, use of the two rival

processes spread rapidly.

The daguerreotype image was given 'free to the world' – except in Britain, where a patent was filed – and its sharpness and clarity made it popular. However, each image was unique and couldn't be reproduced except by re-photographing it.

The calotype, made by exposing an image on a sheet of paper coated with sodium chloride and a mixture of light-sensitive chemicals, was less sharp. However, it had the advantage of being a negative process, by which multiple positive prints could be made.

## Paper prints

The prints made from calotype negatives were produced using virtually the same chemical process. The resulting pictures were known

as salted paper prints. They remained one of the main types of photographic print produced until around 1860.

Today, salted paper prints from this period have to be carefully stored to preserve them and they are rarely shown in public. However, an exhibition of more than 90 of these prints is currently on show at London's Tate Britain gallery. The curator, Carol Jacobi, says the prints demonstrate the upsurge of interest in this exciting new medium.

'One of the things we want to do with the exhibition is to dramatise the incredibly fast spread of this new technology,' she says. 'We have photographs from as far afield as America, Mexico, Spain and Sri Lanka. We also want to show how enthusiasts such as doctors, politicians and archaeologists were experimenting and innovating with the medium all the time. Before them, there was no such thing as a photographer; these were the people who invented the profession.'

## Eclectic collection

The prints on display are all from the Wilson Centre for Photography, a large private collection of photographs owned by James Bond film co-producer Michael Wilson. They include portraits, Parisian street scenes and Talbot's own famous study of Nelson's Column under construction in 1844 (see below). There are also landscapes and still lifes, plus archaeological and architectural studies.

'We wanted to bring out the incredible variety of subjects and approaches in early photography,' Jacobi continues. 'As these prints are from the first experimental period of photographic technology, there's an incredible array of ideas as people tried out all sorts of things. When



William Fox Talbot, 'Nelson's Column, Trafalgar Square', 1844





Jean-Baptiste Frénet, 'Women and Girls with a Doll', c1855

choosing the prints for the show, I was curious to ask the question, once people had cameras, what did they point them at?'

The list of photographers in the exhibition reads like a roll call of major 19th century photographic pioneers, and includes work by Talbot, Gustave Le Gray, Felix Nadar and Mathew Brady. There are also several images by Roger Fenton, who travelled from England to the Crimean Peninsula in a horse-drawn 'photographic van' in 1855, to record the Crimean War. Despite the extremely difficult conditions, including the use of cumbersome equipment and toxic chemicals, he produced photographs of the aftermath of battles, as well as portraits of soldiers and the military.

Although the prints in the exhibition are generally softer than daguerreotypes, they vary in appearance and all have slightly different colour casts. Experts can usually tell who made the print by the way it looks. This is because every photographer using the salted paper print method had their own variation on how they handled this chemical process. Chemicals weren't standardised and methods varied according to who the photographers had learned from and the chemicals provided by their local pharmacist.

Techniques for making photographs also changed over the

## 'All the prints in the exhibition were created within a 20-year period. It's fascinating to think what a short but influential life they had'

years. Talbot's 1841 calotype significantly reduced exposure times by treating the paper with a solution of silver nitrate and gallic acid before exposure. This allowed photographers to use shorter exposures and afterwards develop the latent image made on the paper. In 1851, Gustave Le Gray refined the method to use a waxed paper negative, while later salted paper prints were made with collodion glass negatives, which greatly improved image quality.

### Spontaneity rules

Portraits made with variations on Talbot's calotype and salted paper prints are much more natural and spontaneous than the daguerreotype. This, Jacobi explains, is due to the way the

images were captured.

'Daguerreotypes tended to be made in studios and the exposures were longer, so people having their portrait taken were often held still by some sort of contraption,' she says. 'As a result, they often look very stiff and formal, with a glazed look in their eyes.'

'Photographers using Talbot's process were either taking the camera out into the field to work, which was quite radical, or they were photographing on their studio roof. Almost all salt prints would probably be taken in the open air and usually lit by direct sunlight. Although the sitters might still need something to lean against, to keep them still during the exposure, the poses and expressions were much more natural and spontaneous than in daguerreotypes.'



Right: Eugene Piot, 'The Parthenon from the Acropolis, Athens', c1848

### Salt has its day

By 1860, the salted paper print (and its rival, the daguerreotype) had largely been replaced by the albumen print, invented in 1850 by Louis Désiré Blanquart-Evrard.

This process used albumen from egg whites mixed with sodium chloride to coat the paper, which was then dipped in silver nitrate to make it light-sensitive. These prints were usually made using wet collodion glass negatives and the result was a much richer and more precise image on a glossy surface. The albumen print was in popular use until the turn of the century.

The salted paper print was a relatively brief phenomenon, but it was a crucial step in the development of photography. 'All the prints in the exhibition, with their wide variety of subjects and styles, were created within a 20-year period,' says Jacobi. 'It's fascinating to think what a short but influential life they had.'

'An opportunity like Salt and Silver is not one that's going to come along very often. Seeing these prints together is rare. It's the first time we've had an exhibition of this kind in this country. Salted paper prints were exported around the world but were introduced in Great Britain,' she adds, 'so I think it's a bit overdue.'



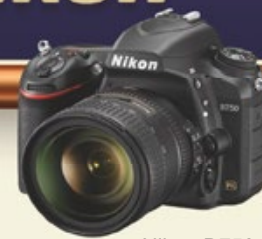
Hill and Adamson, 'Newhaven Fishermen', 1844

**Salt and Silver: Early Photography 1840-1860** is on display at Tate Britain, Millbank, London SW1P 4RG until 7 June. It is open daily from 10am-6pm. For more information, see [www.tate.org.uk](http://www.tate.org.uk)



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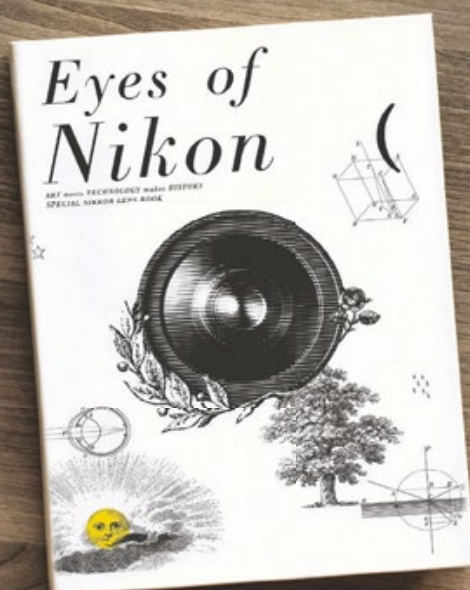
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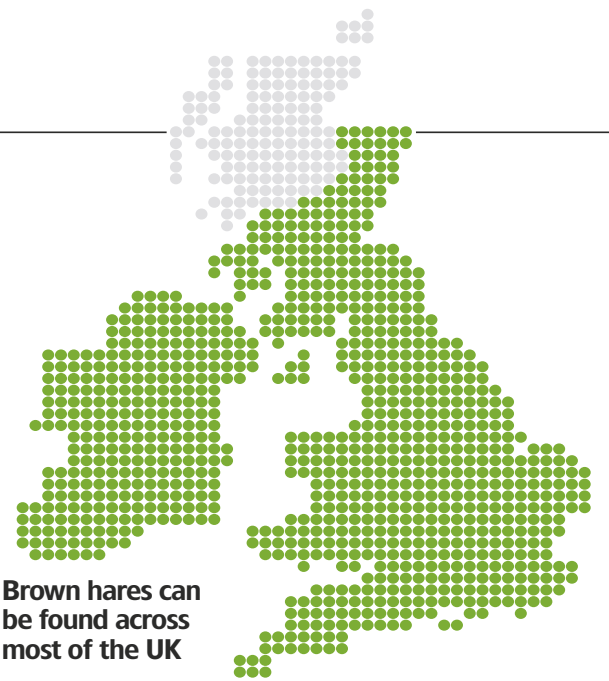


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# Brown hares

Spring sees the brown hare take centre stage. **David Tipling** explains how to photograph these fascinating and unpredictable creatures



Brown hares can be found across most of the UK



The brown hare is larger than a rabbit and has yellow flecking on the fur



ALL PICTURES © DAVID TIPLING

Hares have a great sense of smell and excellent hearing

## About the brown hare

With long, large, powerful hind legs, brown hares are capable of achieving speeds of up to 45mph.

- **Location:** Widespread across the UK, although noticeably absent from northern Scotland. They are classified as a Priority Species in the UK Biodiversity Action Plan.
- **Size:** 70cm
- **Shelter:** Brown hares take shelter in what's known as a form, which is a shallow depression in the ground or grass.
- **Diet:** Tender grass shoots, including cereal crops, are the main food source of the brown hare.
- **Population:** Current estimates put the brown hare population at around 700,000, although numbers have declined dramatically since the 1880s when there were estimated to be four million hares in the UK.



### David Tipling

David Tipling is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. [www.davidthipling.com](http://www.davidthipling.com)

AS MAD as a March Hare, that centuries-old expression, is a reference to the sometimes observed 'boxing' behaviour of brown hares. When a female (doe) is not receptive to mating, both animals may rear up on hind legs to face each other and trade blows as the doe tries to fend off the advances of the male.

March sees a peak in this and other courtship behaviour, being one of the few times in the year when hares interact. With plenty of action on offer, this time of year is the prime time to pursue this fleet-of-foot animal with your camera.

## Habitat

During mid-winter hares forage a lot in woodlands, but as spring approaches they favour large arable fields and meadows, as well as broadleaf forests and heathland.

## Best time to shoot

March is when boxing is at its peak and animals are most prominent. Vegetation and crops have yet to grow tall, so hares are conspicuous as they chase across the landscape. Most action will be from dawn until mid-morning, although early evening can still get results. March can often produce quite cold weather, which will dampen the hares' activity, but warm spring days with temperatures rising above 10°C gets males in the courting mood.



KIT LIST

### ◀ Telephoto lens

A lens of at least 500mm is recommended. Even then, a cropped-sensor DSLR combined with a 1.4x teleconverter will increase your chances of obtaining a frame-filling shot. That said, a shorter lens can open up possibilities for images that show the animal in the wider landscape.



### ▼ Seating

Rather than kneeling on the ground, a small collapsible stool is perfect if you're going to be in one place for long periods.



## Shooting advice

### Study activity

Hares are very much creatures of habit, tending to use the same runs across fields and through hedgerows. With this in mind, spend time watching them and take note of where animals are and where they are heading at a particular time of day. This will prove useful when it comes to deciding where to position yourself and set up your kit. Stalking rarely works with hares, so I find that waiting in one spot provides the best chance of getting a shot.


### Positioning

When a string of male hares start to chase a female, or if they start boxing, they can run in any direction, so it's a good idea to sit against a hedgerow with some form of camouflage to conceal you. Try to place yourself downwind of where they are to avoid detection. However, I've often found that when hares are in a chase and preoccupied with mating, scent is not too important.

### Shooting from a car

If you find a field that is favoured by hares where you're able to drive up alongside and park your car, make sure you park in the same place each time. The hares will then come to accept your vehicle as part of the landscape, allowing you to shoot from your car.

If you discover a hare crouched in a form close to the road, it can be worth sitting with it for a while as you may eventually be rewarded by some activity that you can photograph, such as a stretch, or if another hare approaches, some form of interaction. If it has rained, you can find hares along farm tracks, field edges and roadsides as they try to dry off.

A photograph of a hare standing in a field of yellow flowers. The hare is facing left, looking towards the camera. Its ears are long and upright. The background is a soft-focus field of yellow flowers.

Unlike rabbits, hares will rest in a shallow depression known as a form, rather than opting to burrow





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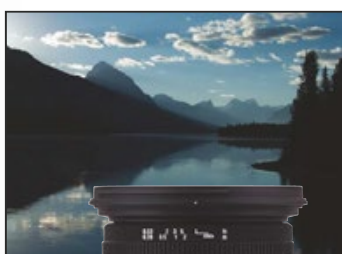
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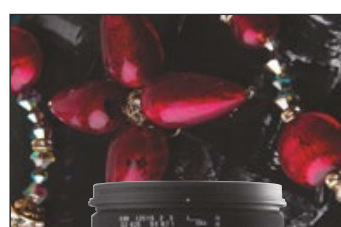
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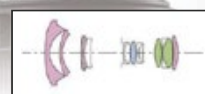
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# Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Adding colour and contrast

THE STRANGE-looking colours and steam coming off the water lead me to assume that this is a photograph of a volcanic spring. I noticed that June Morrissey got the exposure spot on, and she may well have set the exposure manually. If she had used an auto setting, the meter would have been fooled into underexposing this scene.

There are some intriguing unnatural-looking colours

here, so I thought it would be interesting to see what would happen if I boosted both the tone and colour contrast. The aim was to produce a more abstract interpretation. Although I deliberately chose to apply extreme settings to show just how different the image could look, overall I think the step 2 version strikes the best balance between the before and after images.

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

AFTER

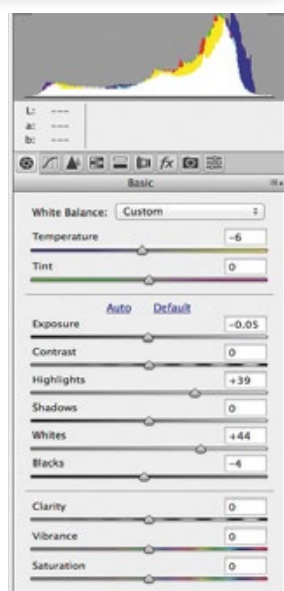


BEFORE



### 1 Camera Raw Filter

Opening this image in Photoshop, I went to the Filter menu and chose Convert to Smart Filter. Having done that, I selected Filter>Camera Raw Filter. This opened the Camera Raw Filter dialog shown here, where I applied a number of Basic panel adjustments to boost the tone contrast.



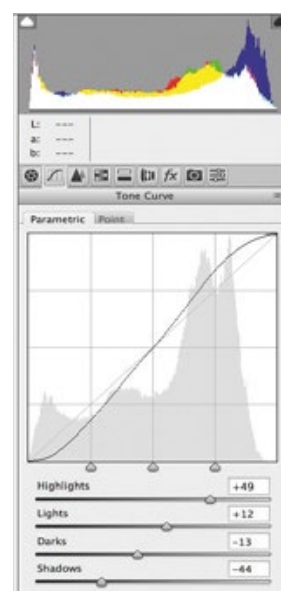
### 2 Boost Clarity

To really bring out the definition of the steam coming off the lake, I dragged the Clarity slider all the way up to the maximum +100 setting. I find that increasing the Clarity globally, or via a localised adjustment, is always good for bringing out detail such as this. To emphasise the colours, I raised the Vibrance to +38.



### 3 Contrast control

Next, I applied a slight darkening vignette via the Effects panel and then went to the Tone Curve panel, where I applied a contrast-inducing 'S'-shape curve. This increased the scene's contrast and had the effect of further boosting the colour saturation.







AFTER

## Adjusting the white balance

THE AS-SHOT white balance in this image was quite warm and it looks as though the camera may have been set to a daylight setting. This was either because Grzegorz Gniady was using this as the default setting, or because he deliberately wanted to record a



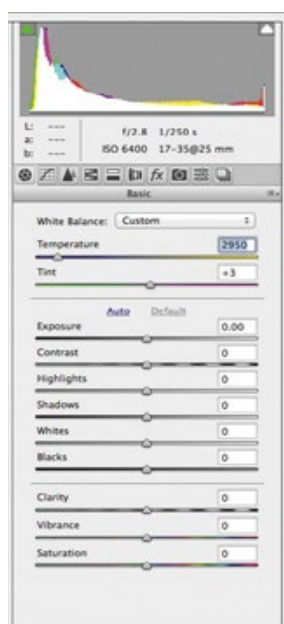
BEFORE

warmer balance to enhance the candlelit scene. However, I found that by setting the white balance to 2,950K, the background appeared as a nice cool blue, while still retaining the lovely feeling of warmth from the candles in the foreground.

This trick also created the impression of increased depth, because when things in the distance are bluer, they can appear to be further away. For example, in a landscape scene, distant objects can appear bluer due to atmospheric haze.

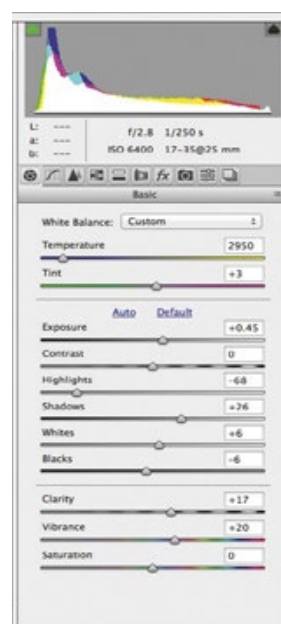
### 1 Adjust white balance

The first step was to adjust the white balance. My aim here was to strike a balance between the extremes of the cool daylight and the very warm candlelight. This adjustment gave the image more depth and helped differentiate more between the foreground and background.



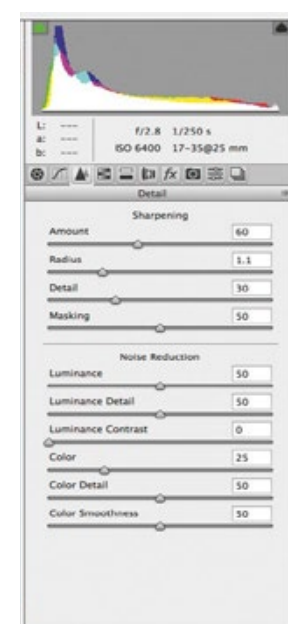
### 2 Highlight detail

In the Basic panel, I then applied some further adjustments. First, I increased the Exposure setting to make the scene lighter. After this, I reduced the Highlights slider to reveal more highlight detail in the candlelit areas. Finally, I boosted the Clarity and Vibrance slider settings.

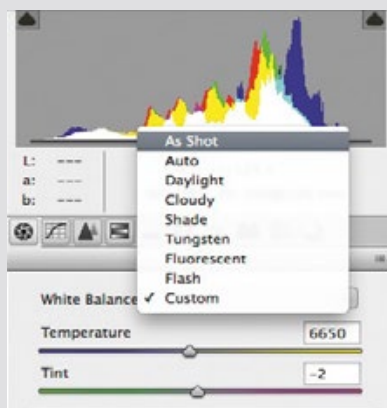


### 3 Reduce noise

It should be noted that this photograph was shot with the camera set to ISO 6400. The sensor in the Nikon D7100 has certainly managed to capture a lot of sharp detail, but I still needed to visit the Detail panel to adjust the Noise Reduction sliders to smooth away some of the noticeable luminance noise artefacts.



## White balance adjustments



THE CAMERA Raw controls allow you to adjust the white balance in a number of ways. When you first open a raw image in Camera Raw, the White Balance menu will say As Shot. You can override this by selecting a different menu option, such as Daylight, Cloudy or Tungsten, for example. Or you can choose Auto and let Camera Raw determine a suitable setting. You can also use the Eyedropper

tool to click on an area that should be a light neutral grey to set a correct white balance.

Lastly, there are the Temperature and Tint sliders. You can manually adjust these to assign a desired white balance setting. For example, you can drag the Temperature slider to the right to make an image appear warmer and drag to the left to make it appear cooler.



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PHOTOGRAPH © PETE BRIDGWOOD

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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Snow Leopard

**1** To achieve this shot, Sharif converted the raw image to black & white in Lightroom and then adjusted the curves to add contrast  
Olympus OM-D E-M5, 60mm, 1/250sec at f/2.8, ISO 200



## Leopard

**2** We don't often see close-up portraits of big cats, but Sharif has used a visit to Paradise Wildlife Park in Hertfordshire to shoot under controlled conditions  
Olympus OM-D E-M5, 20mm, 1/80sec at f/1.8, ISO 200

## Sharif Islam, Hertfordshire



Sharif's interest in photography was a natural progression from drawing and sketching. The instant gratification of photography appealed to him and he developed a particular fondness for animal portraits. His aim is to create images that inspire endearment and empathy within the viewer. In the future, Sharif intends to develop his interests in food photography and artificial lighting. To see more, visit his website at [alphawhiskey.slickpic.com/photoblog](http://alphawhiskey.slickpic.com/photoblog).





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**Submit your images**

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)


**4**
**Deer in Richmond Park**

**3** 'I wanted to catch the sunlight with the lens at such an angle that it created a flare which pointed to the deer,' says Sharif. 'This created the appearance of it looking to the heavens and being touched by a finger of light'  
Olympus OM-D E-M5, 60mm, 1/800sec at f/2.8, ISO 200

**Tiger**

**4** Capturing the tiger at this moment has created a stirring profile that could be the simple act of yawning or a deafening roar. Leaving a degree of negative space on the left has given the appropriate amount of space to frame the subject perfectly  
Olympus OM-D E-M5, 40-150mm, 1/640sec at f/2.8, ISO 200


**5**
**Chimpanzee**

**5** This intimate shot of a baby chimp fulfils Sharif's aim to create an image that inspires a level of empathy in the viewer. It's certainly difficult not to feel a degree of fondness for the animal, as it handles a sliver of banana peel  
Nikon D90, 70-200mm, 1/500sec at f/3.2, ISO 200



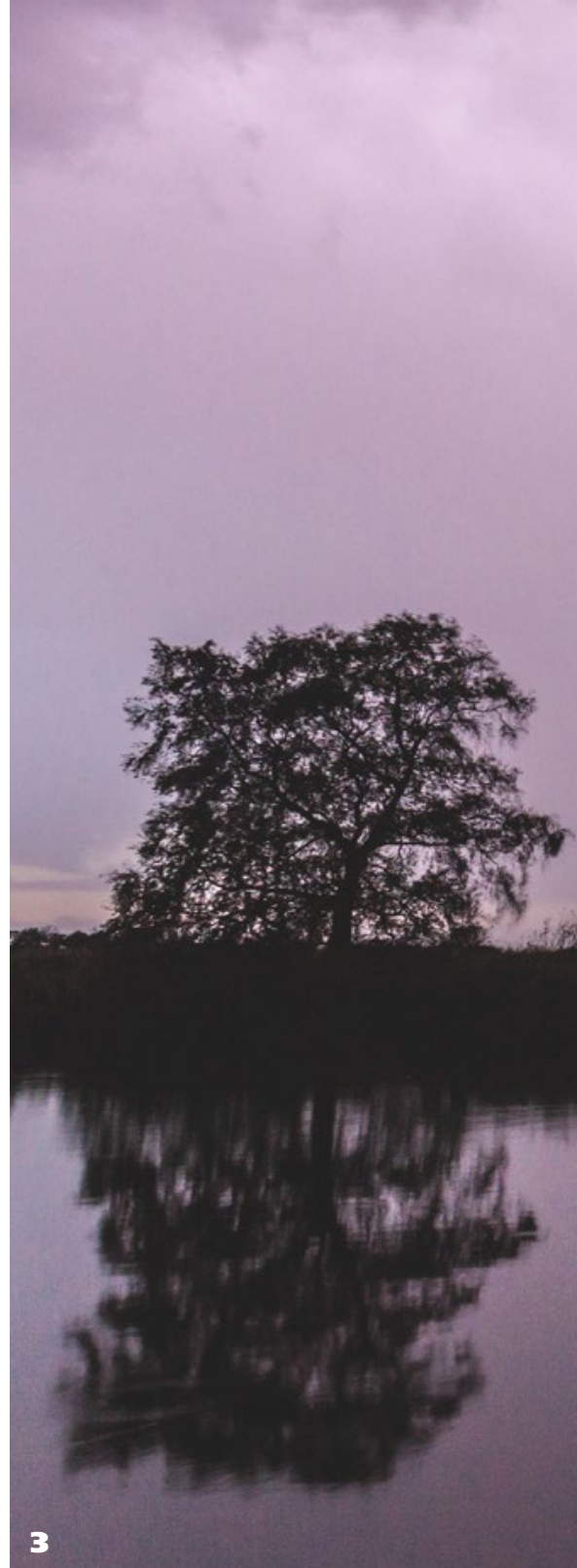
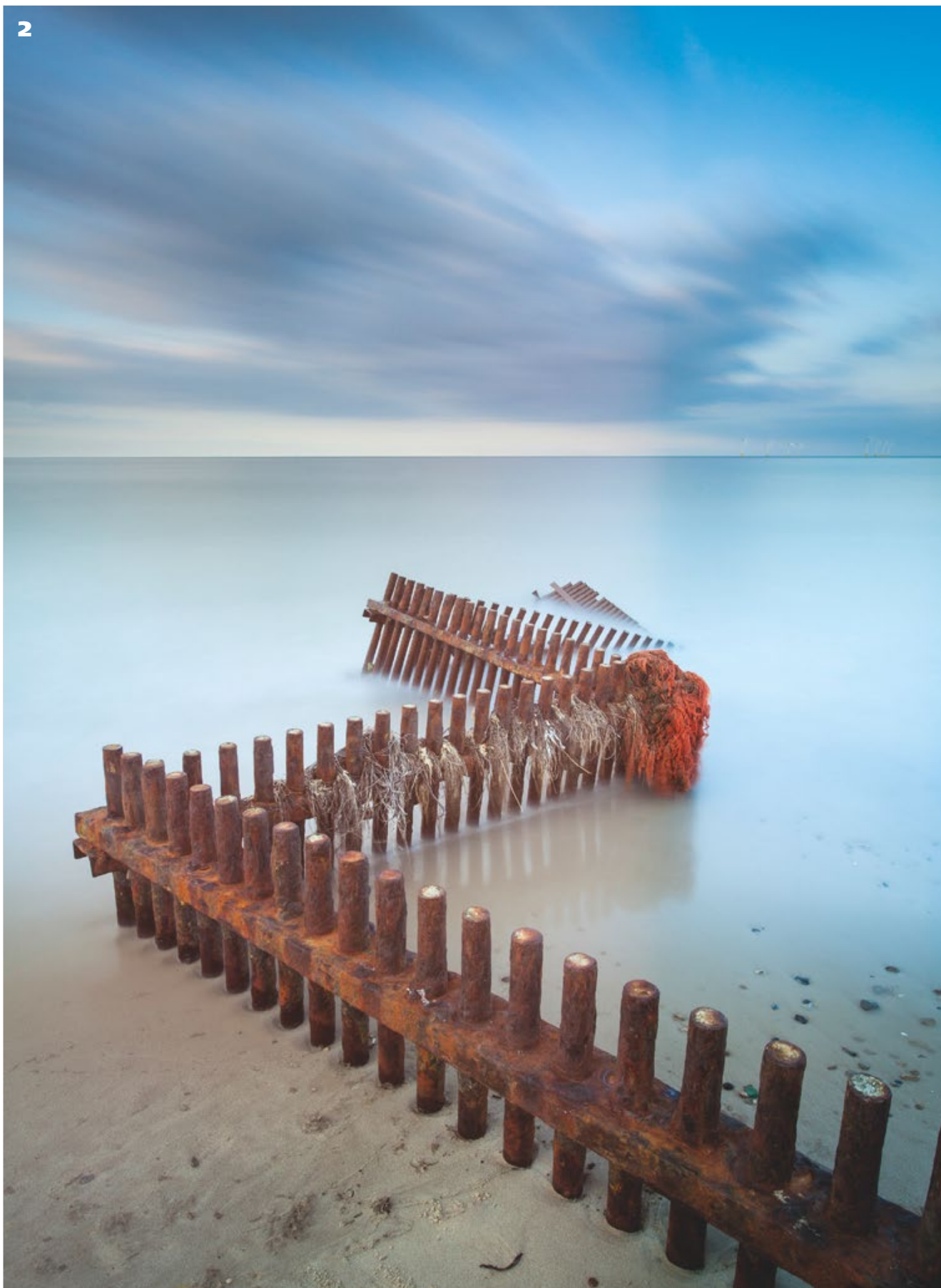
# Reader Portfolio

## Suffolk

**1** Chris likes to visit this part of Suffolk every so often, in order to capture the fluctuating landscape under a variety of weather conditions  
Canon EOS 5D,  
40mm, 1/16sec at  
f/16, ISO 100



**2**



## Chris Herring, Norfolk



Chris first started getting into photography when he studied the subject at college and ended up assisting one of

Manchester's leading wedding photographers. He currently lives on the Norfolk Broads, an area ripe for countless photographic opportunities. The location feeds into Chris's passion for landscape photography, and he often visits locations repeatedly, each time managing to draw out different elements of the scene. To see more of his images, visit [www.theuklandscape.com](http://www.theuklandscape.com).

## Leading Lines

**2** This image takes the familiar technique of leading lines and gives it a nice spin by finding a subject that zigzags into the centre of the frame. The broken section at the tail-end is a nice touch

Canon EOS 5D Mark II, 17-40mm, 201secs at f/14, ISO 200





4

### Windmill and Lightning

**3** Another windmill shot, but the real winning element here is in the haunting Gothic quality brought about by the forks of lightning trailing through the sky

Canon EOS 5D Mark II, 17-40mm, 30secs at f/16, ISO 800

### Low-Light Horizon

**4** Shooting at dawn and dusk is a popular activity for landscape photographers, and witnessing the subtle tones and light of this scene, it's not difficult to see why  
Canon EOS 5D Mark II, 17-40mm, 13secs at f/16, ISO 100

### Beach Huts

**5** There's something very special about the light in winter. The low angles of illumination rake across the scene and draw out the hidden depths, shapes and lines of the image  
Canon EOS 5D Mark II, 17-40mm, 1/100sec at f/13, ISO 200





# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## DXO FilmPack 5 Elite Version

● £99 (Elite version), £59 (Essential version) ● [www.dxo.com](http://www.dxo.com)

**Callum McInerney-Riley** reviews a film-simulation software package

### At a glance

- More than 80 high-fidelity film renderings
- Supports raw, JPEG and TIFF formats
- New Blur tool for vignetting effect
- 39 colour and black & white presets

THE WORDS 'Rediscover the magic of analog film' that are brandished across the DxO FilmPack 5 website accurately describe what this product is all about. Essentially, this editing software takes a digital image and renders it to emulate the look of a classic film.

DxO has profiled 83 different legendary films, including colour negatives, black & white, slide and instant snapshot film. To do this, the lab tested films and noted the grain matrices, colour and characteristics of each one.

The software works as a standalone package, as well as a plug-in for Adobe Photoshop, Elements, Lightroom, Apple Aperture and DxO OpticsPro. In the standalone version there is the option to adjust the grain of a chosen preset film, add vignetting or light leaks, as well as adjust the exposure, saturation, contrast, vibrancy, tone curve – and more!

There are 120 preset styles to choose from, with some being simple toning and contrast adjustments. However, 83 of these are film effects, including Ilford Delta, Kodak Kodachrome, Fujichrome Velvia and Agfa Scala. The software supports raw, TIFF and JPEG images, and using DxO's scientific calculations it performs some automatic correction to remove digital noise, perform optical corrections and some colour corrections.

### Verdict

DxO FilmPack 5 cannot replace the thrill of processing a film, but it does give photographers the chance to replicate the amazing look and feel of using film via their digital cameras. It also allows an extensive range of adjustments to be made.

Film processing can be expensive and some film types hard to get hold of, so DxO FilmPack 5 is a worthwhile and useful tool for today's photographer. The interface is easy to use and it's a great plug-in to complement other software.



### Image Modify tab

The Modify tab contains a wealth of adjustments, including Contrast, Shadows, Highlights, Grain Intensity and Tone Curve.

### Film previews

With the Presets tab open, users can see a small preview of what the film preset will look like and can choose which one they prefer.

### Free 30-day trial

It's possible to get a full version of FilmPack 5 as a free 30-day trial from the DxO website.



### ALSO CONSIDER

#### Alien Skin Exposure 7

\$149 (around £97), [alienskin.com](http://alienskin.com)



As well as boasting 470 presets to choose from, including a wealth of film types, Exposure 7 now supports raw formats, has a non-destructive workflow and can be used as a plug-in for Lightroom and Photoshop.

#### VSCO Film Pack 06

\$119 (around £77), [vsco.co](http://vsco.co)



VSCO offers Adobe Lightroom 4 and 5 presets that emulate the colour and feel of various films, including Ilford HP5, Kodak Tri-X and Fujichrome Provia. There are currently six packs that contain different film styles in each.

#### Mastin Labs Fuji Pro Pack

\$119 (around £77), [mastinlabs.com](http://mastinlabs.com)



Fujifilm fans will love this software. It offers colour negative film-emulation presets in Lightroom from both Fujifilm 160NS and Fujifilm 400H, giving a beautiful blue and green-toned look to each image its applied to.



## Out now

Expert reviews of the latest kit to look out for

### Redier Rado Racer

● \$100 (around £65) ● [store.redier.com](http://store.redier.com) ● [etsy.com/uk/shop/Redier](http://etsy.com/uk/shop/Redier)

REDIER has been selling hand-crafted camera straps online since 2013. The red-coloured Racer belongs to its Rado line of 4.5cm-wide straps designed for use with DSLR cameras, and is beautifully made of leather with a comfortable nubuck lining. The length of around 1m (40in) means it can be worn over the neck or shoulder, and quick-release Redi-Loop connectors make it easy to detach and re-attach.

If the Racer is too bright for you, Redier offers a wide range of different-coloured leathers and patterned fabrics. It also sells a slimmer 3cm-wide Signum range aimed at CSC and compact camera users. There's no denying these straps are expensive, but if you're prepared to pay extra for a little luxury the quality is exceptional.

**Andy Westlake**



**Amateur  
Photographer  
Testbench  
GOLD**  
★★★★★

### Olloclip for Samsung Galaxy S4/S5

● £60 ● [olloclip.com](http://olloclip.com)

OLLOCLIP has long supported iPhone fanatics with photography accessories and now, by popular demand, Android advocates have finally been catered for. The new 4-in-1 Olloclip lens system has two versions designed to fit the Samsung Galaxy S4 and Samsung Galaxy S5. This little gizmo fits over the lens of a smartphone camera and adapts the lens to either fisheye, wideangle, 10x macro or 15x macro. It enables a wider range of possibilities from your smartphone camera and works really well. Included with the Olloclip is a small cloth carry bag, so the lenses don't get scratched in transit. The build quality of the Olloclip is very good and it's a fun gadget to own.

**Callum McNerney-Riley**

**Amateur  
Photographer  
Testbench  
GOLD**  
★★★★★



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## At a glance

- 24.2-million-pixel, DX-format CMOS sensor
- 3.2in, 1.04-million-dot TFT vari-angle LCD touchscreen
- 39 AF points, including nine cross-type
- ISO 100-25,600
- 5 frames per second shooting
- Price £639 (body only)

# Nikon D5500

The **Nikon D5500** has similar specifications to the D5300, but with a vari-angle touchscreen and a tweaked body design. Are these enough to make the new model stand out from its predecessor, asks **Callum McInerney-Riley**

## For and against

- + High-resolution sensor with no optical low-pass filter gives good image quality
- + Quick autofocus system
- + Great colour rendition
- Lacks direct access control buttons compared to its competitors
- No built-in GPS module

## Where in the range



### Nikon D3300

**Price** £350 body only

This is Nikon's low-end entry-level DSLR, which features a 24.2-million-pixel, APS-C-sized sensor, 11 AF points and a fixed LCD screen.



### Nikon D7100

**Price** £750 body only

The D7100 has a 24.1-million-pixel, APS-C-sized sensor with an advanced 51 point AF system and 7fps shooting speed.

## Data file

Sensor	24.2-million-pixel, DX-format CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1.5x
Lens mount	Nikon F
File format	Raw (NEF), JPEG, raw + JPEG
Shutter speeds	30-1/4000sec
ISO	ISO 100-25,600
Exposure modes	PASM, auto, scene, effects
Metering	Multi, centreweighted, spot
Drive	5fps
Movie	Full HD, 1920 x 1080 pixels, 60p
Viewfinder	0.82x magnification, 95% coverage
Display	3.2in, 1.04-million-dot fully articulated touchscreen
Focusing	Phase detection with 39 points
Memory card	SD, SDHC, SDXC
Dimensions	124 x 97 x 70mm
Weight	470g (with battery and card)

**W**ITH the D5000 series of cameras, Nikon is able to have multiple entry-level DSLRs that suit different budgets. Rather than upgrading a model and discontinuing the previous one, Nikon keeps roughly three D5000-series models going at the same time. In most retailers today, you will likely find the Nikon D5200, D5300 and now, the D5500.

Differences between the cameras are subtle, but with each new model comes small things that build upon what is, fundamentally, a solidly performing entry-level DSLR. At the 2014 Amateur Photographer Awards, the D5300 won the Best Entry-Level DSLR category, so has the D5500 taken the series up a notch?





A good dynamic range and metering system help the D5500 achieve a well-exposed image even in challenging conditions

## Features

A DX-format sensor with dimensions of 15.6 x 23.5mm sits inside the Nikon D5500. At 24.2 million pixels, this is the same resolution and size as the Nikon D5500's predecessor, the D5300. Like the D5300, the D5500 has no optical low-pass (anti-aliasing) filter, which should in turn allow its sensor to resolve a high level of detail. However, the removal of this filter means that images from the D5500 can be affected by moiré patterning, which occurs when shooting recurring patterns, such as pinstriped shirts and similar designs. Nikon says that it feels the advantages of the added detail captured outweigh the disadvantages of potential moiré patterning. Also, it's worth noting

that it is possible to remove a lot of moiré in post-production, should it occur.

While previous entries in the D5000 series have seen upgrades made to the processor, the D5500 doesn't follow suit. It features the same Expeed 4 processor as the D5300, and the same 5fps shooting speed as the D5300 and D5200. However, it is likely that, as a new camera, there have been tweaks made to some algorithms to achieve better in-camera noise reduction in JPEG images. In addition, it's possible that more advanced calculations could be obtained from the 2016-pixel RGB colour sensor, which could mean marginally better colour accuracy and potentially faster autofocus.

The D5300 had a native ISO

sensitivity of ISO 100-12,800, plus an expanded H1 setting equivalent to ISO 25,600.

Perhaps Nikon is hinting at better in-camera processing by featuring the same ISO sensitivity range on the D5500, although now ISO 100-25,600 is all native, rather than including a special expanded setting.

The D5300 introduced built-in Wi-Fi and GPS connectivity to the series, and while the new D5500 retains Wi-Fi, GPS has been removed. Instead, a GP-1A GPS module needs to be bought separately (£189) for those users wishing to geotag images. This is somewhat disappointing, although for many users it is a feature that goes largely unused.

Thankfully, the Wi-Fi connectivity is very good, allowing

users to connect to the camera from a smart device using the free Nikon Wireless Mobile Utility app that is available for both Android and iOS. The app enables users to share images online, download them to their devices and wirelessly control their cameras. A workaround to make up for the lack of GPS is to add the location data of your smart device to images when they're uploaded, but this does not offer the same functionality as the old GPS module of the D5300.

Following the lead of the Nikon D810 and D750, the D5500 has a new 'flat' picture style. This allows users to capture a low-contrast image with minimal sharpening. The intention is to give those users shooting video footage that retains





With the vari-angle LCD screen, it is really easy to get shots of subjects at low angles



➤ maximum dynamic range for colour grading and sharpening in post-production.

Other than the flat profile, the video functionality is largely unchanged from the D5300. Full HD 1920 x 1080-pixel video recording is available at frame rates of 60p, 50p, 30p, 25p, 24p, as well as other lower-resolution formats. However, the act of shooting video is greatly improved, thanks to the vari-angle touchscreen – more on this later.

On top of the camera is a hotshoe and a built-in microphone that records stereo sound in video footage. There is also the option to attach an external microphone via the mic port.

## Build and handling

Nikon engineers have been busy over the past few years giving the company's DSLR line-up a structural makeover. With the D5300 we saw Nikon adopt a brand-new monocoque structuring for the camera, which was taken up by the D750 a few months later. This design does away with the conventional metal



Using the LCD screen, it is possible to reposition the autofocus points with your thumb while looking through the viewfinder

chassis and polycarbonate exoskeleton and instead uses a single shell constructed from thermoplastic, which is reinforced with carbon fibre. As a result, the cameras can be made slightly smaller, and lighter too. At 420g body only, the D5500 weighs 60g less than the D5300.

In terms of size, the D5300 measures 125 x 98 x 76mm, whereas the D5500 measures 124 x 97 x 70mm. Comparing the D5300 with the D5500 on paper would have you believe that the D5300 has the bigger grip. However, while the D5300's dimensions are slightly larger, the redesigned body of the D5500 gives a far more pronounced grip and a much deeper gap between the lens and handgrip. It's a design feature we praised highly in the D750 and it's great to see the same style on the D5500. When walking around with large lenses, I found that the D5500 sits more comfortably in the hand than its predecessor.

As the D5500 is at the upper end of Nikon's entry-level DSLR line-up, there are minimal buttons





The D5500 is a lightweight camera, so you can take it with you wherever you go

on the camera and the layout is very straightforward. There are slight button changes compared to the D5300. For example, the info button has moved from above the shutter button to next to the eyepiece, which is where the i button used to be housed on the D5300, while the i button is now positioned just above the D-pad, making it much closer and easier to reach. Many of the core controls can be adjusted by tapping the i button and users can see the values on the rear LCD. Now, though, Nikon has added a touchscreen, so as well as using the rear dial to scroll through values and settings, there's the option to tap up/down and make selections via the LCD screen. This gives a different user experience, and those who are familiar with touchscreens will likely find this their go-to method. More physical controls are great, particularly for the professional who knows their camera inside out, but when using models with very few designated buttons it's a great help to have an intuitive touchscreen interface by which to adjust them.

It is possible to select different controls linked with the LCD via the custom settings. For example, you can slide your thumb across the LCD to adjust ISO sensitivity while looking through the viewfinder. It is also possible to place one of the focus points wherever desired in the frame using the LCD. In all, this is a nice feature to have.

**LCD/viewfinder**  
In the D5300, we saw a redesigned pentamirror system inside the viewfinder that allowed a 0.82x magnification compared to the 0.78x magnification in the D5200. This same specification is carried over to the D5500, resulting in a reasonably large and clear viewfinder.

Just like the D5300, the D5500 has a 1.04-million-dot, vari-angle LCD. However, this screen now boasts touchscreen functionality, which greatly adds to the usability of the camera. Overall, the touchscreen is responsive and the touch controls work very well. Video users will find the ability to change

# Focal points

Lots of enthusiast-friendly features are packed into the D5500's compact, easy-to-handle body

**New body design**  
Camera restructuring has made the D5500 smaller, lighter and better to hold.

**Built-in flash**  
There's a built-in flash on the top of the camera with a guide number of 12m @ ISO 100.

**Battery life**  
Battery life is improved by 220 shots from the D5300, now boasting 820 shots per charge in the D5500.

**Stereo mic**  
A built-in stereo mic is featured around the hotshoe of the D5500, delivering crisp, clean audio when shooting video.



**Customisable function button**  
A custom function button at the front can be linked to a variety of settings, allowing users to hold the button down and change the value using the rear scroll wheel – ISO is particularly useful.

**HDMI port**  
On the right side of the camera is an HDMI port, which allows users to play back video on a TV or monitor.







Using a single AF point in the middle and recomposing allows precise focus

➤ settings in video, without physical buttons, useful, as they won't nudge the camera out of position and the button presses won't be audible. Also, when using the vari-angle screen to shoot at high angles, being able to tap the touchscreen to activate the shutter is a very welcome feature, although what I find most useful is pinch zooming to check focus quickly.

In terms of resolution and colour, there's nothing to complain about with the D5500. Colours are clear, punchy and true to the scene on the back of the camera, and the screen's refresh rate is also very good. Overall, the screen resolution is on a par, or better than, most entry-level DSLRs.

## Autofocus

A total of 39 AF points, including nine cross-type points, are featured inside the D5500, as is the Multi-CAM 4800DX focusing sensor. This is the same focusing set-up used by the D5200 and the D5300, which is no bad thing. In good light, the focusing locks on straight away, typically taking only a fraction of a second.

When faced with challenging low-light conditions, the focusing still finds its target in less than a second with a little help from the AF assist beam.

Autofocusing in live view is still rather slow, but its saving grace is that it's consistent and accurate when it does lock on.

## Metering

Like the D5300, the D5500 features a 2016-pixel metering sensor with settings for matrix, centreweighted and spot. These do a good job of calculating a good exposure across most scenes. I found that in high-



For around £140, the Nikon AF-S 35mm f/1.8 G DX lens is a fantastic companion for the D5500

contrast scenes, the first areas to become clipped are the highlights. This can be fixed by dialling down the exposure compensation and, thanks to the good dynamic range of the D5500's sensor, there's plenty of room to lighten the shadow areas in-camera or in post-production. It would have been an advantage to have seen the highlight protection metering from the D810 and D750 handed down to the D5500, but I guess this is a feature reserved for premium models.

## White balance and colour

Using the same hardware as the D5300, the D5500 has excellent colour rendition. Even though a large portion of my shooting was carried out on cold winter days in England, the D5500 still delivered tonally rich images. The bark of trees, green grass and the odd flecks of colour on flowers were all well saturated and punchy. Among entry-level cameras, the D5500 really does deliver on colour rendition.

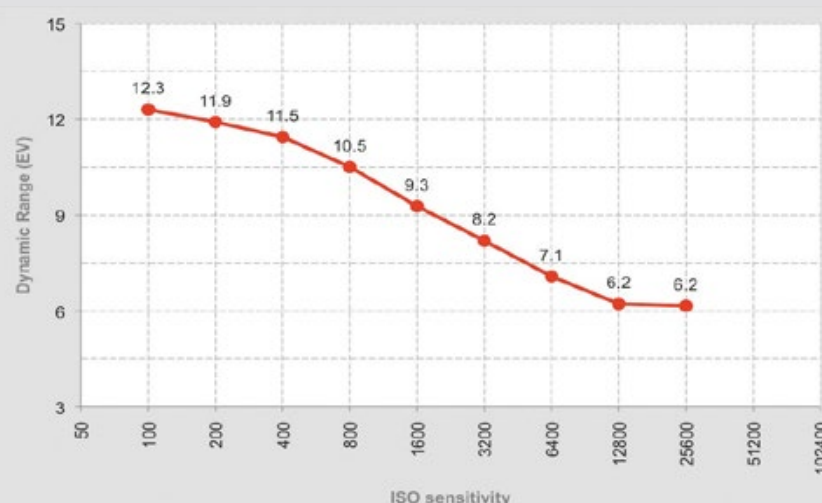


# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WITH its 24.2-million-pixel, DX-format sensor that lacks an optical low-pass filter, the D5500 is capable of recording huge amounts of detail, so long as a suitably sharp lens is used. Its JPEG output exhibits Nikon's trademark punchy colour rendition, with rich, saturated colours. As with the company's other DSLRs, dynamic range is impressive, with a wide range of tones recorded from the highlights to the deepest shadows. Indeed, to make full use of the sensor's capabilities you'll need to either engage Active D-Lighting when shooting JPEGs, or post-process from raw. Overall, you'd have to spend a lot more money to get significantly better image quality.

## Dynamic range



The D5500 gives good results in our Applied Imaging tests, and are typical of what we'd expect from a modern APS-C sensor. A dynamic range of 12.3EV at ISO 100 indicates that raw files should contain plenty of additional recoverable shadow detail. Good results are maintained through to ISO 400, but then results start to fall more quickly. At ISO 1600, a value of 9.3 EV indicates that images should still be very usable, but 8.2EV at ISO 3200 is on the margin of acceptability. At the top three settings most shadow detail will be swamped by noise.

## Resolution



In our test-chart shots, the D5500 is capable of cleanly resolving up to around 3400l/ph at ISO 100, with strong maze-like aliasing visible at higher frequencies that is typical of cameras without low-pass filters. At first, resolution drops only gradually as the ISO is increased, to around 3200l/ph at ISO 1600, but from this point onwards it deteriorates more rapidly, to about 2800l/ph at ISO 3200, and barely 2400l/ph at ISO 25,600.



## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



The D5500's JPEG images at lower ISO sensitivities of ISO 100-400 are superb, as the in-camera processing reduces the small amount of noise present in the raw images without sacrificing much of the detail. It's only at ISO 800 that I started to notice obvious luminance noise, which is mostly localised in the shadow areas, but looking really closely low-contrast detail starts to disappear too. However, the camera continues to give entirely usable files up to ISO 3200, and it's not until ISO 6400 that processing starts to become quite aggressive, and detail starts to breakdown seriously. The highest settings are, as usual, both really only for use when absolutely necessary, with ISO 25,600 in particular giving large amounts of chroma noise and little in the way of fine detail.

## The competition



### Canon EOS 760D

**Price** £650 (body only)

**Sensor** 24.2 million pixels

**ISO** 100-25,600 (extended)

Canon's new entry-level DSLR offers broadly the same feature set as the D5500, including a 24.2-million-pixel sensor and fully-articulated touchscreen, but has a more enthusiast-focused interface with additional controls. The cheaper and simpler EOS 750D is also available for £599.



### Pentax K-S2

**Price** £550 (body only)

**Sensor** 20.12 million pixels

**ISO** 100-51,200

Billed as the world's smallest weather-resistant DSLR, Pentax's new K-S2 looks like it should be a very strong contender in this class. It has a large viewfinder, twin control dials and a fully-articulated LCD, along with in-body image stabilisation that works with all lenses.



### Olympus OM-D E-M10

**Price** £480 (body only)

**Sensor** 16.1 million pixels

**ISO** 200-25,600 (extended)

A compact system camera with a retro SLR-like design, the OM-D E-M10 fits a lot into its petite body. It has a high-resolution electronic viewfinder, tilting rear touchscreen and in-body image stabilisation, while the tiny 'pancake' zoom makes it very portable.

## Our verdict

YOU ONLY have to cast your eyes over the specification sheet of the D5500 to see how strikingly similar it is to the D5300. With the same sensor, AF system and metering chip, the D5500's core credentials remain practically identical.

This isn't necessarily a bad thing, though. We certainly aren't dissatisfied with the image quality, metering, colour or autofocus. In fact, they are brilliant. Images are highly detailed with consideration to sensor size, and noise is very well controlled even at higher ISO sensitivities. Although the AF in live view is a touch slow, the regular autofocus is extremely quick in both continuous and single modes.

There's also a good range of focus points and coupling the camera with a faster optic than the standard kit lens really shows what the D5500 can do. Colour rendition is also one of the

D5500's strong points, delivering very dense, tonally rich images with punchy colours.

The main difference between the D5500 and its predecessor is the body shape, which draws inspiration from the more recent D750. The front grip has been made very deep and is a delight to hold. Also, factor in that Nikon has managed to shave 60g off the overall weight compared to the D5300 and it adds a lot to the handling of the camera.

The other significant change is that touchscreen functionality has been added to the D5500. It provides a different user experience, and one that I think many first-time DSLR owners will find favourable. When working on a tripod where buttons can be awkward to use, the touchscreen is great for quick changes.

Overall, Nikon has built upon the solid foundation of the D5300 and made a couple of changes to produce an improved D5500.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



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## Backpack or sling

**Q** When out and about or away from home, I always carry two camera bodies and lenses but can never seem to find a bag that can house all my equipment. Is there a sling-type camera bag that will house a Canon EOS 7D with battery grip and 100-400mm L lens, a Canon EOS 70D with battery grip and 24-105mm L lens, a Canon Speedlite 430EX, plus a few bits and bobs like memory cards and a cleaning cloth?

**Mark Spencer**

**A** I've certainly been guilty of taking too much gear with me on numerous occasions, but it's better to have it and not need it than to need it and not have it. If this is your standard day-to-day kit, I would suggest a rucksack rather than a sling-type bag, as this will be much better for your shoulders in the long run. The Benro Ranger Pro 500N is one of the best bags I've used and it will comfortably house your kit and an extra lens or two. However, if you're still set on a sling-type bag, then the Vanguard Quovio 44 works as both a backpack and a sling bag. There's enough room to house all your kit with room for extra accessories.

**Callum McInerney-Riley**



The Benro Ranger Pro 500N has room for plenty of camera kit

## Rectilinear puzzle

**Q** I was looking at your online image gallery from the Canon 11-24mm, and saw you described it as the 'world's widest rectilinear zoom lens'. What does rectilinear mean – it obviously must be good because the Sigma 10-20mm is ultra wide?

**Gary Stamp**

**A** Rectilinear simply means that straight lines in the subject are reproduced as straight in the photo. This is in contrast to fisheye lenses, which achieve ultra-wide angles by distorting lines into curves.

The Canon 11-24mm is wider than the Sigma 10-20mm because it covers full-frame sensors, rather than just APS-C. So in terms of diagonal angle of view, the Canon 11-24mm gives 126° on full frame, whereas the Sigma 10-20mm gives 110° on



© MIKE TOPHAM

Canon's new EF 11-24mm f/4L USM zoom is the widest-angle rectilinear lens available

APS-C. The previous widest-angle rectilinear lenses on the market were, in fact, both Sigmas: the 12-24mm for full frame and the 8-16mm for APS-C, both of which give 121° diagonal angle of view.

**Andy Westlake**



## Remove a sticky surface

**Q** I used to have a Psion mini computer and the surface finish went sticky. The Voigtlander Bessa-R seems to have the same type of finish. Have you come across any evidence of problems with it, and if so, can it be prevented?

**John Pitts**

**A** Unfortunately, the Voigtlander Bessa-R is rather notorious for the rubberised coating on the film door going sticky with age, and as far as I can tell, there's no reliable way to prevent this from happening. It's a very common problem with products of this vintage – not

just cameras – and it can often be fixed by simply cleaning off the coating. I've seen multiple recommendations for doing this, using anything from alcohols (white spirit, for example) to

detergents, and I've had some success myself using such things as cream cleaners, such as Cif, sold for household use.

I've found that the best way to do this is to test various cleaners on a small inconspicuous area using a cotton bud.

If one appears to work, then just slowly and patiently work your way across the affected area, taking great care not to get the cleaning solution inside your camera.

Once you've done that, one option is to buy some leatherette on eBay and fit it as a replacement finish,

if you feel confident enough in your DIY/craft skills.

**Andy Westlake**



If an old camera's coating goes sticky, it's often possible to clean it off



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# In the bag



Ben Fewtrell specialises in HDR photography and has published a range of photography-based ebooks. Visit his website at [www.onthreelegs.com](http://www.onthreelegs.com)



© BEN FEWRELL

### Really Right Stuff TVC-33 tripod

**1** Around 90% of my shots are taken using a tripod. To get sharp images, it is essential to get a sturdy platform to shoot from. Being carbon fibre, it is strong and light.

### Nikon AF-S Nikkor 14-24mm f/2.8G ED

**2** I have many wideangle lenses, but this one is my favourite by far. It is sharp at just about any aperture and has very little distortion.

### Nikon D800

**3** My main body. I love it – the 36-million-pixel sensor means I have lots of cropping options after a shot and still have a big enough image to work with. The detail is amazing.



### SMDV RFN-4s wireless remote shutter release

**4** I am a big fan of using a remote shutter release. I work really hard at getting sharp images and a wired remote can still create camera shake. A wireless remote removes that risk.

### The Green Cube bubble level

**5** This is the item in my kit that I get quizzed about the most. Considering the D800 has a built-in level, people are confused as to why I bother using this. The answer is that it's simple and it works!

**List of kit** Really Right Stuff TVC-33 carbon-fibre tripod with BH-55 ball head, Fujifilm XE-1, Fujinon XF35mm f/1.4 R, Hoya ND400 filter, polariser, Nikon Speedlight SB-900, Nikon D800, Nikon AF-S Nikkor 16-35mm f/4G ED VR, Nikon AF-S Nikkor 14-24mm f/2.8G ED, Nikon AF-S Nikkor 24-70mm f/2.8G ED, Nikon AF-S Nikkor 24mm f/1.4G ED, Nikon AF-S Nikkor 70-200mm f/2.8G ED VR II, Nikon AF-S Teleconverter TC-17E II, Sigma 105mm f/2.8 EX DG OS HSM Macro, SMDV RFN-4s wireless remote shutter release, SanDisk SD cards



### BLAST FROM THE PAST

## Voigtlander Bessa I

**Ivor Matanle** recalls a 1950s 6 x 9cm folding rollfilm camera

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THE BESSA I was Voigtlander's 1950s development of its pre-war 6x9cm Bessa folding camera designs. It had high-quality coated lenses and various other features that set it apart from its competitors.

**What's good** Great reliability, parallax-corrected viewfinder, excellent build quality, superb image quality from the 105mm f/4.5 Vaskar lens. It can provide either 8 on 120 (6 x 9cm) or 16 on 120 (6 x 4.5cm) if the camera still has its clip-in mask. The viewfinder is adjustable between formats.

**What's bad** The clip-in mask is almost always missing, so buy it as a 6 x 9cm camera – and you may get lucky. There is a tendency for the front standard not always to erect parallel with the film, and this can affect image definition. Use a spirit level to check. There is no adjustment to correct this, but Voigtlander specialist Ed Trzoska can sort it out (tel: 0116 267 4247).



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**Professor Newman on...**

# Best for action

Are optical or electronic viewfinders better for shooting moving subjects? Bob Newman investigates

**P**roponents of traditional SLRs and the more recent mirrorless CSCs can discuss, seemingly endlessly, which type is more suited to different types of photography. One area where the DSLR seems still to maintain its lead, at least so far as press photographers are concerned, is sports and action photography. My own view is that camera choice is such a personal thing that talk of which is 'better' is rather futile, but at least it is possible to discuss advantages and disadvantages with respect to some technical design issues.

Contrary to some people's

opinion, the viewfinder in both types is non-operational while a photograph is being taken, the difference being that the DSLR's viewfinder goes black, while the CSC's continues to display the frame previous to the exposure. For a short exposure, this lapse may not even be noticeable so long as the mirrorless camera is using an electronic shutter. If it uses a conventional focal-plane shutter, the viewfinder freeze has to cover the closing of the shutter before the exposure and its opening after the exposure, which will usually be long enough to cause a hiccup in the action.

The traditional DSLR has a longer period of viewfinder inaction, since it also has to cover the flipping up and down of the reflex mirror, which might take a significant fraction of a second. On the other hand, the DSLR viewfinder relays the image formed to the photographer at the speed of light while the electronic one inevitably has a delay of one frame capture time. The difference is a delay of a few billionths of a second, to all intents and purposes zero, against a few hundredths of a second. This may seem insignificant but for the fact of the role of that delay when the

Any viewfinder delay introduces delay into the feedback loop by which a photographer tracks a subject



**'Any delay within a feedback loop is critical, and can cause the loop to become unstable'**

photographer tries to track an erratically moving subject.

The combination of viewfinder, photographer's eye, brain and hand/eye co-ordination, trying to keep the camera aimed correctly, forms what an engineer calls a 'feedback loop'. To keep the camera directed at the subject, the photographer must register the change in its position in the viewfinder, his brain must calculate the amount of change and direct the muscles in his arms to move the camera to compensate.

Any engineer designing feedback loops knows that any delay within the loop is critical, and if excessive, can cause the loop to become unstable. It is at least possible that the additional delay due to the frame capture time in an EVF, although small, is enough to make such a viewfinder less suitable for capturing erratically moving subjects.

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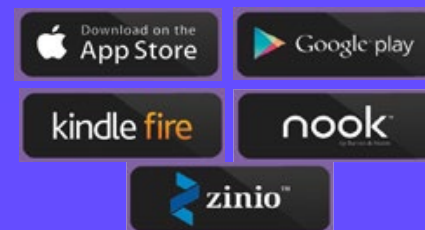


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**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer



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### Index to advertisers

Cameworld..... 70-71  
Campkins ..... 84  
Camtech..... 67  
Chiswick Camera Centre ..... 85  
Clifton Cameras..... 11  
Clitheroe Camera Centre ..... 85  
Collectable Cameras..... 84  
Epson (UK) Ltd ..... 15  
Ffordes Photographic Ltd..... 82-83  
Future Publishing Ltd..... 18

Gem Bags..... 62  
Grays of Westminster..... 36-37, 84  
Insley Advertising (SRB) ..... 86  
LCE Group (Sigma) ..... 40  
Mifsud Photographic ..... 78-79  
Nicholas Camera Company ..... 75  
Nikon UK Ltd..... Cover: ii  
Olympus Wallop ..... 31  
Park Cameras Ltd..... 68-69, Cover: iii  
Peak Imaging (ProPix)..... 62  
Premier Ink & Photographic ..... 76-77  
Royal Photographic Society ..... 60  
Samsung Electronics UK Ltd..... Cover: iv  
Sigma Imaging..... 43  
SRS Ltd..... 66  
The Imaging Warehouse ..... 62  
Uttings..... 80-81  
Wex Photographic..... 72-74

**Classified ..... 87-89**



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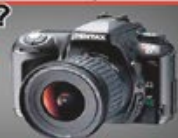


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LEICA 35mm f2 SUMMICRON ASPHERICAL BLACK.....	MINT BOXED £1,595.00
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LEICA 40mm f2 SUMMICRON C M MOUNT.....	MINT-CASED £375.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST.....	MINT BOXED £995.00
LEICA 50mm f2 SUMMICRON CHROME SER No 36301#.....	MINT+HOOD £995.00
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LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE.....	MINT- £399.00
LEICA 50mm f2 SUMMICRON CHROME M FIT EXC+++.....	£595.00
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LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW.....	MINT- £299.00
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AF-S 40mm f/2.8G ED DX Micro	<b>£160.00*</b>	<b>£25</b>	AF-S 105mm f/2.8G VR IF-ED Micro	<b>£529.00*</b>	<b>£90</b>
AF-S 10-24mm f/3.5-4.5G DX ED	<b>£549.00*</b>	<b>£90</b>	AF-S 24-70mm f/2.8G ED	<b>£1,054.00*</b>	<b>£175</b>
AF-S 16-85mm f/3.5-5.6G ED VR	<b>£388.00*</b>	<b>£60</b>	AF-S 28-300mm f/3.5-5.6G ED VR	<b>£569.00*</b>	<b>£90</b>
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AF-S 18-300mm f/3.5-5.6G ED VR DX	<b>£579.00*</b>	<b>£90</b>	AF-S 70-300mm f/4.5-5.6G IF ED VR	<b>£359.00*</b>	<b>£60</b>

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24mm f/2.8 IS USM	<b>£458.00</b>	400mm f/4.0 DO L USM IS	<b>£3,999.00</b>	24-70mm f/4.0L IS USM	<b>£664.00*</b>
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50mm f/1.4 USM	<b>£255.00</b>	TSE 45mm f/2.8	<b>£1,129.00</b>	70-200mm f/2.8L USM	<b>£1,019.00</b>
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50mm f/2.5 Macro	<b>£203.00</b>	8-15mm f/4L Fisheye USM	<b>£998.00</b>	70-200mm f/4.0L USM	<b>£495.00</b>
EF-S 60mm f/2.8 Macro	<b>£309.00*</b>	EF-S 10-18mm IS STM	<b>£245.00</b>	70-300mm f/4.0-5.6 IS USM	<b>£379.00</b>
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85mm f/1.2L II USM	<b>£1,499.00</b>	EF 11-24mm f/4L USM	<b>£2,799.00</b>	70-300mm DO IS USM	<b>£1,118.00</b>
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100mm f/2.8 USM Macro	<b>£369.00*</b>	16-35mm f/4.0L IS USM	<b>£819.00*</b>	100-400mm L IS USM	<b>£1,079.00</b>
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135mm f/2.0L USM	<b>£768.00</b>	EF-S 17-55mm f/2.8 IS USM	<b>£579.00</b>	EF 200-400mm f/4.0L USM IS	<b>£8,598.00</b>
180mm f/3.5L USM Macro	<b>£1,049.00</b>	EF-S 17-85 IS (No packaging)	<b>£179.00</b>	1.4x III Extender	<b>£329.00</b>
200mm f/2.0L IS USM	<b>£4,448.00</b>	EF-S 18-55 IS II (No packaging)	<b>£70.00</b>	2x III Extender	<b>£320.00</b>
200mm f/2.8L USM/2	<b>£569.00</b>	EF-S 18-135mm IS STM	<b>£339.00</b>	EF 12II Extension Tube	<b>£79.99</b>

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10mm f/2.8 EX DC HSM	<b>£349.99</b>	180mm f/2.8 EX DG OS HSM	<b>£1,149.00</b>	50-150mm f/2.8 OS	<b>£739.00</b>
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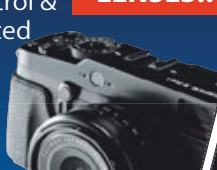
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The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

**NEW 5DS Body £2999**  
**NEW 5DS R Body £3199**

50.6 megapixels 5.0 fps 1080p movie mode

**NEW 5DS Body £2999**

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**Up to £250 cashback\* when bought with selected lenses. Offer ends 31.7.15**  
See [www.wex.co.uk/canon5ds](http://www.wex.co.uk/canon5ds) for details

**Canon**  
**EOS 760D**

24.7 megapixels  
5.0 fps  
1080p movie mode

**760D Body £649**

**NEW 760D Body £649**  
**750D Body £599**  
**750D + 18-55mm £689**  
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**700D Body £469**  
**700D + 18-55mm IS STM £539**  
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**Canon**  
**70D**

20.2 megapixels  
7.0 fps  
1080p movie mode

**70D From £789**

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**CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM**

★★★★★ 'An excellent step up' Adam – Portsmouth

**Canon**  
**EOS 7D MkII**

20.2 megapixels  
10.0 fps  
1080p movie mode  
Full Frame CMOS sensor

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when bought with selected lenses

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1080p movie mode  
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**Canon**  
**EOS 1Dx**

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12.0 fps  
Full Frame CMOS sensor

**1Dx Body £4844**

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.' Dave – Cornwall

\*Canon Spring cashback offer ends 6.5.15  
\*Canon lenses cashback offer ends 31.7.15

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Imagine More  
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### Canon

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\*Canon cashback offers available until 6.5.15  
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### Canon

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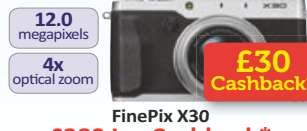
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We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	<b>£29.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<b>£23.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour	<b>£29.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£39.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£29.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T0341-T0347 Set of 7	<b>£126.99</b> set of 7	Check Website.	Photo 2100
T0341/8, each	<b>£15.99</b> 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	<b>£18.99</b> 17ml	Check Website.	
T0345/6/7, each	<b>£18.99</b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b>£49.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86,
T0441 Black	<b>£21.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	CX3600/3650, CX6400, CX6600
T0452/3/4, each	<b>£11.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Parasol Inks
T0481-T0486 Set of 6	<b>£69.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	R200, R220, R300, R320, R340
T0481/2/3, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	RX500, RX600, RX620, RX640
T0484/5/6, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Seahorse Inks
T0540-T0549 Set of 8	<b>£109.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>	Photo R800, R1800
T0540 Gloss	<b>£8.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	Frog Inks
T0541/2/3/4, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0551-T0554 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	Photo R240, R245,
T0551 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	RX420, RX425, RX520, RX525
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Duck Inks
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	Check Website.	Photo R2400
T0591/2/3, each	<b>£12.99</b> 13ml	Check Website.	Lilly Inks
T0594/5/6, each	<b>£12.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£12.99</b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88,
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Teddy Bear Inks
T0711-T0714 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	<b>£74.99</b> set of 6	Check Website.	Photo 1400
T0791/2/3, each	<b>£12.99</b> 10ml	Check Website.	Owl Inks
T0794/5/6, each	<b>£12.99</b> 10ml	Check Website.	
T0801-T0806 Set of 6	<b>£51.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R1900
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	<b>£9.99</b> 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<b>£29.99</b> set of 4	<b>£14.99</b> set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	<b>£7.99</b> 5.9ml	<b>£4.99</b> 13ml	BX305F
T1282/3/4, each	<b>£7.99</b> 3.5ml	<b>£4.99</b> 10ml	Fox Inks
T1291-T1294 Set of 4	<b>£42.99</b> set of 4	<b>£16.99</b> sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	<b>£10.99</b> 11.2ml	<b>£5.49</b> 16ml	BX305F/320FW/525WD/535WD/625FWD/630FW,
T1292/3/4, each	<b>£10.99</b> 7ml	<b>£4.49</b> 13ml	BX635FWD/BX925FWD/BX935FWD, B42WD
T1571-9, each	<b>£20.99</b> 25.9ml each or <b>£164.99</b> set of 8		Photo R3000 Turtle Inks
T1591-9, each	<b>£14.99</b> 17ml each or <b>£107.99</b> set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	<b>£13.99</b> 13ml each or <b>£74.99</b> set of 6		Photo RX700 Penguin Inks
T5801-9, each	<b>£41.99</b> 80ml each or <b>£329.99</b> set of 8		Photo Pro 3800, 3880
No.16 Set of 4	<b>£24.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	<b>£7.99</b> 5.4ml	<b>£4.99</b> 18ml	2530WF, 2540WF
No.16 C/M/Y, each	<b>£5.99</b> 3.1ml	<b>£3.99</b> 13ml	Fountain Pen Inks
No.16XL Set of 4	<b>£44.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	<b>£14.99</b> 12.9ml	<b>£4.99</b> 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	<b>£11.99</b> 6.5ml	<b>£3.99</b> 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	<b>£22.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	<b>£7.99</b> 5.2ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	<b>£5.99</b> 3.3ml	<b>£3.99</b> 13ml	Daisy Inks
No.18XL Set of 4	<b>£46.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	<b>£14.99</b> 11.5ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18XL C/M/Y, each	<b>£11.99</b> 6.6ml	<b>£3.99</b> 13ml	High Capacity Daisy Inks
No.24 Set of 6	<b>£44.99</b> set of 6		Expression Photo XP750, XP850
No.24 B/LC/LM, each	<b>£7.99</b> 5.1ml	<b>NEW</b>	Elephant Inks
No.24 C/M/Y, each	<b>£7.99</b> 4.6ml	<b>NEW</b>	
No.24XL Set of 6	<b>£69.99</b> set of 6	<b>NEW</b>	Expression Photo XP750, XP850
No.24XL B/LC/LM, each	<b>£11.99</b> 9.8ml	<b>NEW</b>	High Capacity Elephant Inks
No.24XL C/M/Y, each	<b>£11.99</b> 8.7ml	<b>NEW</b>	
No.26 Set of 4 (no PB)	<b>£30.99</b> set of 4	<b>NEW</b>	Expression Premium XP600, XP605, XP700,
No.26 Black	<b>£8.99</b> 6.2ml	<b>NEW</b>	XP800
No.26 Photo Black	<b>£7.99</b> 4.7ml	<b>NEW</b>	Polar Bear Inks
No.26 C/M/Y, each	<b>£7.99</b> 4.5ml	<b>NEW</b>	
No.26XL Set of 4 (no PB)	<b>£54.99</b> set of 4	<b>NEW</b>	Expression Premium XP600, XP605, XP700,
No.26XL Black	<b>£14.99</b> 12.1ml	<b>NEW</b>	XP800
No.26XL Photo Black	<b>£13.99</b> 8.7ml	<b>NEW</b>	High Capacity Polar Bear Inks
No.26XL C/M/Y, each	<b>£13.99</b> 9.7ml	<b>NEW</b>	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

## Canon

### Canon Originals

BCi6 All colours, 13ml, each	<b>£8.99</b>
PGi5 Black 26ml	<b>£12.99</b>
CLi8 All colours, 13ml, each	<b>£10.99</b>
CLi42 All colours, 13ml, each	<b>£10.99</b>
CLi42 Set of 8	<b>£79.99</b>
PGi9 All colours, 14ml, each	<b>£9.99</b>
PGi9 Set of 10	<b>£89.99</b>
PGi29 All colours, 36ml, each	<b>£22.99</b>
PGi29 Set of 12	<b>£269.99</b>
PGi72 All colours, 14ml, each	<b>£10.99</b>
PGi72 Set of 10	<b>£99.99</b>
PGi520 Black 19ml	<b>£10.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi520/CLi521 Set of 5	<b>£46.99</b>
PGi525 Black 19ml	<b>£10.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi525/CLi526 Set of 5	<b>£46.99</b>
PGi550 Black 15ml	<b>£10.99</b>
CLi551 B/C/M/Y/GY 7ml	<b>£8.99</b>
PGi550/CLi551 Set of 5	<b>£42.99</b>
PG40 Black 16ml	<b>£14.99</b>
PG50 Black 22ml	<b>£21.99</b>
PG510 Black 9ml	<b>£11.99</b>
PG512 Black 15ml	<b>£16.99</b>
PG540XL Black 21ml	<b>£17.99</b>
PG545XL Black 15ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£18.99</b>
CL51 Colour 21ml	<b>£25.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£20.99</b>
CL541XL Colour 15ml	<b>£19.99</b>
CL546XL Colour 13ml	<b>£18.99</b>

### Canon Compatibles

BCi6 All colours, 15ml, each	<b>£2.99</b>
PGi5 Black 29ml	<b>£4.99</b>
CLi8 B/C/M/Y/PC/PM 15ml	<b>£3.99</b>
PGi520 Black 19ml	<b>£4.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi525 Black 19ml	<b>£4.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi550XL Black 25ml	<b>£4.99</b>
CLi551XL B/C/M/Y/GY 12ml	<b>£3.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£14.99</b>
PG540XL Black 21ml	<b>£13.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
CL512 Colour 11.5ml	<b>£15.99</b>
CL513 Colour 15ml	<b>£16.99</b>
CL541XL Colour 15ml	<b>£15.99</b>

Many more in stock!



### HP Originals

No.38 All Colours 27ml each	<b>£26.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.301 Black 3ml	<b>£9.99</b>
No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£18.99</b>
No.338 Black 11ml	<b>£18.99</b>
No.339 Black 21ml	<b>£25.99</b>
No.343 Colour 7ml	<b>£20.99</b>
No.344 Colour 14ml	<b>£28.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£14.99</b>
No.363 Black 6ml	<b>£13.99</b>
No.363 C/M/Y/PC/PM each	<b>£9.99</b>
No.364 Black 6ml	<b>£7.99</b>
No.364 PB/C/M/Y 3ml each	<b>£6.99</b>
No.364 Set of 4	<b>£22.99</b>
No.901 Black 4ml	<b>£11.99</b>
No.901 Colour 9ml	<b>£14.99</b>
No.920XL Set of 4	<b>£46.99</b>
No.932XL Black 22.5ml each	<b>£21.99</b>
No.933XL C/M/Y 8.5ml each	<b>£9.99</b>
No.940XL Set of 4	<b>£69.99</b>
No.950XL Black 53ml each	<b>£24.99</b>
No.951XL C/M/Y 24ml each	<b>£17.99</b>

### HP Compatibles

No.15 Black 46ml	<b>£4.99</b>
No.21 Black 10ml	<b>£7.99</b>
No.22 Colour 21ml	<b>£11.99</b>
No.45 Black 45ml	<b>£4.99</b>
No.56 Black 24ml	<b>£9.99</b>
No.57 Colour 24ml	<b>£12.99</b>
No.78 Colour 36ml	<b>£9.99</b>
No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.301XL Black 15ml	<b>£14.99</b>
No.301XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
No.364XL Black 18ml	<b>£9.99</b>
No.364XL C/M/Y 11ml each	<b>£8.99</b>

Many more in stock!

## Kodak

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	<b>£6.99</b>
ESP Colour Series 10 Ink	<b>£12.99</b>
ESP Black Series 30 Ink	<b>£6.99</b>
ESP Colour Series 30 Ink	<b>£12.99</b>
ESP Black/Colour Twin Packs	<b>£18.99</b>

Kodak Photo Paper also in stock!

## brother

### Brother Originals

LC1100 Set of 4	<b>£36.99</b>
LC1240 Set of 4	<b>£47.99</b>
LC1280XL Set of 4	<b>£65.99</b>

### Brother Compatibles

LC900 Set of 4	<b>£11.99</b>
LC970 / 1000 Set of 4	<b>£11.99</b>
LC980 / 1100 Set of 4	<b>£11.99</b>
LC985 Set of 4	<b>£11.99</b>
LC1240 Set of 4	<b>£11.99</b>
LC1280XL Set of 4	<b>£15.99</b>

Many more in stock!

## LEXMARK

### Lexmark Originals

No.14 Black	<b>£18.99</b>
No.15 Colour	<b>£20.99</b>
No.28 Black	<b>£18.99</b>
No.29 Colour	<b>£19.99</b>
No.32 Black	<b>£22.99</b>
No.33 Colour	<b>£24.99</b>
No.36 Black	<b>£19.99</b>
No.37 Colour	<b>£20.99</b>
No.100 Set of 4	<b>£39.99</b>

### Lexmark Compatibles

No.1 Colour	<b>£10.99</b>
No.2 Colour	<b>£11.99</b>
No.3 Black	<b>£14.99</b>
No.16 Black	<b>£11.99</b>
No.17 Black	<b>£9.99</b>
No.26 Colour	<b>£12.99&lt;/</b>



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16GB 5MB/s	£8.99

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4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

**Sandisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
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**Sandisk Ultra Compact Flash 30MB/s**

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8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

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**Sandisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
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**Sandisk Ultra MicroSDHC Class 10 30MB/s**

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16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

**Sandisk Cruzer Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

## BATTERIES

**Camera Batteries**

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH** for Canon £9.99  
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**NB-5L** for Canon £9.99  
**NB-6L** for Canon £9.99  
**NB-7L** for Canon £12.99  
**NB-9L** for Canon £9.99  
**NB-10L** for Canon £12.99  
**NB-11L** for Canon £12.99  
**BP-511** for Canon £12.99  
**LP-E5** for Canon £12.99  
**LP-E6** for Canon £19.99  
**LP-E8** for Canon £15.99  
**LP-E10** for Canon £12.99  
**LP-E12** for Canon £12.99  
**NP45** for Fuji £9.99  
**NP50** for Fuji £9.99  
**NP95** for Fuji £9.99  
**NPW126** for Fuji £17.99  
**NP400** for Minolta £12.99  
**EN-EL1** for Nikon £9.99  
**EN-EL3E** for Nikon £14.99  
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**EN-EL11** for Nikon £9.99  
**EN-EL12** for Nikon £9.99  
**EN-EL14** for Nikon £19.99  
**EN-EL15** for Nikon £24.99  
**EN-EL19** for Nikon £12.99  
**EN-EL20** for Nikon £14.99  
**EN-EL21** for Nikon £14.99  
**LI10B/12B** for Olympus £9.99  
**LI40B/42B** for Olympus £9.99  
**LI50B** for Olympus £9.99  
**BLM-1** for Olympus £12.99  
**BLN-1** for Olympus £24.99  
**BLS-1** for Olympus £12.99  
**BLS-5** for Olympus £15.99  
**CGR-S006** for Panasonic £9.99  
**CGA-S007** for Panasonic £9.99  
**DMW-BCG10** for Panasonic £19.99  
**DMW-BCJ13** for Panasonic £19.99  
**DMW-BCK7** for Panasonic £19.99  
**DMW-BLB13** for Panasonic £19.99  
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**DMW-BMB9** for Panasonic £22.99  
**D-Li50** for Pentax £12.99  
**D-Li90** for Pentax £12.99  
**D-Li109** for Pentax £12.99  
**SLM-1137D** for Samsung £9.99  
**SLM-1674** for Samsung £12.99  
**BG-1** for Sony £19.99  
**BX-1** for Sony £14.99  
**NP-FM500H** for Sony £19.99  
**NP-FH50** for Sony £19.99  
**NP-FW50** for Sony £24.99

**Professional Battery Grips**

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII: £84.99  
For Canon 5DMkIII: £84.99  
For Canon 7D: £84.99  
For Canon 60D: £84.99  
For Canon 550D: £84.99  
For Canon 600D: £84.99  
For Canon 650D: £84.99  
For Canon 700D: £84.99  
For Nikon D600: £84.99  
For Nikon D800/D800E: £84.99  
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**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

**AA & AAA Rechargeables**

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Recyko (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recyko (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

**Coin Cells & Lithiums**

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

**KOOD Slim Frame UV Filters**

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

**KOOD Slim Frame Circular Polarising Filters**

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

**KOOD Close Up Filter Sets (+1, +2 & +4)**

52mm	£26.99
58mm	£34.99

**Marumi DHG Slim Frame Multicoated Clear Protection Filters**

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

**Marumi DHG Slim Frame Multicoated UV Filters**

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

**Marumi DHG Slim Frame Multicoated Circular Polarising Filters**

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

**Hoya HMC Slim Frame Multicoated UV Filters**

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

**Hoya Pro-1 Digital Slim Frame Multicoated UV Filters**

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£39.99
82mm	£56.99

**Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters**

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm	£79.99
82mm	£120.99

## SQUARE FILTERS

**KOOD P-Type Filter System**

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet (hold 8 filters)	£9.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

<b>Circular Polarizing</b>	£29.99
ND2	£9.99
ND4	£9.99
ND8 <b>NEW</b>	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated <b>NEW</b>	£13.99
ND8 Hard Graduated <b>NEW</b>	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Fog (strong or light)	£9.99
Diffuser (strong or light)	£9.99
Starburst (x4, x6 or x8)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

## LENS HOOD & CAPS

**Bayonet-Fit Lens Hoods**

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

**Screw-Fit Lens Hoods**

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**Lens Caps**

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

## STEPPING RINGS & MACRO

**Step-Up and Step-Down Rings**

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

**Reversing Rings** £12.99  
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Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

**Extension Tubes** £17.99  
Canon, Nikon, Sony, Olympus and Pentax.

**Right Angle Viewfinders**  
Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
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## TRIPODS

**VANGUARD**

**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm

RRP £160 **NOW £89.99**

**SBH100**  
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg

RRP £90 **NOW £69.99**

**GH100**  
Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

RRP £150 **NOW £89.99**

**AltaPRO263AT+SBH100**  
RRP £250 **NOW £129.99**

**AltaPRO263AT+GH100**  
RRP £310 **NOW £159.99**

**Manfrotto**

**Manfrotto 055XPROB**

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

RRP £175 **NOW £129.99**

**804RC2**  
Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

RRP £76 **NOW £55.99**

**496RC2**  
Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg

RRP £76 **NOW £55.99**

**055XPROB + 804RC2**  
RRP £251 **NOW £169.99**

**055XPROB + 496RC2**  
RRP £251 **NOW £169.99**

**MM294A4**  
Aluminium 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.60kg  
Load: 5.0kg

RRP £45 **NOW £34.99**

**MM294C4**  
Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

RRP £75 **NOW £59.99**

**hähnel**

**Triad 30 Lite**

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

RRP £65 **NOW £39.99**

**Triad 40 Lite £49.99**

Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

**Triad 60 Lite**

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

**"An excellent value for money tripod"**  
Amateur Photographer Magazine

RRP £85 **NOW £59.99**

**BH30 Ball Head** £19.99  
**BH40 Ball Head** £29.99

**BENRO**

**GH1P**

Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg

RRP £320 **NOW £219**

**GH2**

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

RRP £440 **NOW £299**

## BAGS

**thinkTANK photo**

**We will match or beat ANY UK Think Tank price! Full range in stock!**

**Retrospective Range**

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

**Airport Commuter**

**Airport International**

**Streetwalker Pro** £140

**Glass Limo** £147 £270

**Billingham**

**We will match or beat ANY UK Billingham price! Full range in stock!**

**Hadley Range**

Digital Small	£125
Large	£155
Pro	£175

**The 5 Series**

225	£290
335	£300
445	£325
555	£365

**The 07 Bags**

107	£290
207	£315
307	£335

**VANGUARD**

**UP-Rise Messengers**

Uprise 28	£72
Uprise 33	£81
Uprise 38	£90

**UP-Rise Backpacks**

Uprise 45	£75
Uprise 46	£85
Uprise 48	£90

## CAMERA STRAPS

**OP TECH USA**

Wrist Strap	£9.99
Classic Strap	£14.99
Super Classic Strap	£15.99
Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

## FLASH GUNS

**Nissin**

**Nissin Di866 MkII**

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35-105 F3.5/4.5.....£99  
50 F1.7.....£79  
50 F2.8 macro.....£179  
75-300 F4.5/5.6.....£79  
85 F1.4 G box.....£599  
100-300 F4.5/5.6  
APO D.....£219  
VC9 grip.....£149  
RC1000S/L cord.....£15  
**SONY LENSES USED**  
16-105 F3.5/5.6 DT M-£319  
18-55 F3.5/5.6 SAM.....£39  
18-70 F3.5/5.6 DT.....£49  
18-200 F3.5/6.3 DT.....£199  
24-70 F2.8 ZE SSM.....£1099  
50 F1.8 DT.....£79  
70-200 F2.8 G box.....£1199  
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28-135 F3.8/5.6.....£79  
50 F1.4.....£149  
50 F2.8 EX DG mac.....£149  
55-200 F4/5.6.....£69  
70 F2.8 DG Mac.....£199  
70-300 F4/5.6 DG OS £189  
80-400 F4/5.6.....£59  
150-500 F5/6.3 DG OS.£479  
170-500 F5/6.3.....£379  
600 F8.....£299  
1.4x EX DG conv.....£149  
TAM 10-24 F3.5/4.5 Dill £279  
TAM 18-250 F3.5/6.3 Dili £179  
TAM 70-300 F4/5.6 Di £89  
Teleplus 1.4x conv.....£69  
Teleplus 2x conv.....£79  
Kenko 1.4x Pro 300DG...£149  
VC600 (600Si).....£29  
Min 350Xi.....£20  
Min 3600HSD.....£49  
Min 5200i.....£29  
Min 5400HS.....£69  
Min 5600HSD M-.....£129  
Min 1200 Ringflash.....£69  
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D3 body box.....£1299  
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D2X body.....£299  
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D7100 body.....£549  
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D5300 body.....£399  
D5100 body.....£249  
D3100 body.....£149  
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16 F2.8 AFD.....£POA  
16-85 F3.5/5.6 AFS VR...£329  
18-35 F3.5/4.5 AFD.....£199  
18-55 F3.5/5.6 VRIL.....£99  
18-105 F3.5/5.6 AFS VR.£149  
18-135 F3.5/5.6 AFS.....£149  
18-200 F3.5/5.6 AFS VRIL.£379  
18-200 F3.5/5.6 AFS VRIL.£299  
24 F2.8 AFD.....£299  
24-50 f3.5/4.5 AF.....£129  
24-70 F2.8 M- box...£1099  
28-80 F3.5/5.6 AF G.....£49  
28-300 F3.5/5.6 VR M- £579  
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35 F2 AFD box.....£189  
35 F2 AF.....£149  
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40 F2.8 AFS DX M-.....£149  
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50 F1.4 AFD.....£179  
50 F1.8 AFS G box.....£139  
50 F1.8 AFD box.....£79  
50 F1.8 AF.....£69  
58 F1.4 AFS M- box...£999  
55-200 F4/5.6 AFS VR...£99  
55-300 F4.5/5.6  
AFS VR DX.....£199  
60 F2.8 AFS M- box...£299  
70-200 F2.8 VRIL.....£1279  
70-200 F2.8 VRIL.....£799  
70-200 F4 AFS VR.....£849  
70-300 F4.5/5.6 AFS VR...£319  
70-300 F4.5/5.6 AFD...£99  
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80-400 F4.5/5.6 VR.....£599  
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105 F2.8 VR M.....£539  
200-400 F4 AFS VRI M- £2999  
300 F2.8 AFS VRIL.....£3299  
300 F2.8 AFS VRIL.....£2899  
300 F4 AFS.....£749  
500 F4 AFS VR.....£4999  
600 F4 AFS VRIL.....£5999  
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TC17EII box.....£249  
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TC20E box.....£149  
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15-30 F3.5/4.5 EX DG £199  
18-200 F3.5/6.3 DC box.£139  
24-70 F2.8 EX.....£249  
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50 F1.4 DG Mint.....£239  
50 F2.8 EX DG.....£139  
70-300 F4/5.6 mac DG...£99  
80-400 F4/5.6 APO DG £399  
105 F2.8 EX.....£239  
300 F2.8 EX DG.....£1349  
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1.4x EX conv.....£99  
2x EX DG conv.....£159  
**TAMRON NAF USED**  
17-50 F2.8 XR Di.....£199  
18-200 F3.5/6.3 XR Di..£99  
18-250 F3.5/6.3 Dill box £179  
24-135 F3.5/5.6 box.....£119  
24 F2.8 Di M- box.....£249  
90 F2.8 Di box.....£249/299  
90 F2.8.....£199  
150-600 F5/6.3 Di VC £779  
TOK 11-16 F2.8 ATX Pro £349  
TOK 16-50 F2.8 ATX Pro £349  
TOK 80-400 F4.5/5.6 ATX.£249  
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SB-25.....£49 SB-80DX.....£79  
SB-800.....£179  
SB-900.....£269  
SB-910.....£279  
SB-R200 box.....£149  
SD-8 box.....£49  
SD-8A batt pack.....£79  
DR-6 angle finder.....£149  
DR-3 angle finder.....£69  
MB-21 (fits F4).....£99  
MB-23 (fits F4).....£79  
MB-40 (fits F6).....£99  
MC-30 remote.....£39  
MF-23 (date batt F4).....£79  
**NIKON MF USED**  
F2 + DP-1 blk.....£199  
F3HP body.....£199  
F3 body.....£149

FE-2 body blk.....£249  
FE-2 body chr.....£179  
FM2n body chr.....£179  
FM2n body blk.....£199/299  
FM body.....£79  
FG body.....£49  
FG20 body.....£49  
EM body.....£29  
20 F3.5 AI.....£149  
24 F2 AIS.....£339  
28 F2.8 AIS.....£139  
28 F3.5 AI.....£99  
35 F2.8 PC.....£199  
35-70 F3.3/4.5 AIS.....£99  
35-105 F3.5/4.5 AIS.....£119  
43-86 F3.5 AI.....£49  
50 F1.4 AIS.....£199  
50 F1.8 AIS.....£89  
50 F1.8 AIS pancake £139  
50 F1.8 E.....£59  
55 F2.8 AIS.....£149  
55 F3.5 AI.....£89  
80-200 F4.5 AI.....£99  
85 F1.4 AIS scruffy...£199  
105 F1.8 AIS scruffy.£199  
105 F2.5 AIS.....£119  
135 F2 AIS scruffy.....£199  
135 F2.8 AIS.....£149  
135 F2.8 E.....£99  
180 F2.8 AIS ED.....£399  
180 F2.8 AIS ED  
scruffy.....£199  
200 F4 AIS.....£149  
200 F4 AI.....£99  
300 F4.5 AIS.....£219  
TC14A.....£129  
TC200.....£49  
DE-3 fits f3 box.....£129  
SC-17 TTL lead.....£25  
SC-29 TTL lead.....£39  
DW-4 6x mag find fit F3.....£99  
PK-13 ext tube.....£29  
PK-12 ext tube.....£29  
**OLYMPUS DIGITAL USED**  
E1 + 14-42.....£149  
E500 body.....£69  
E300 body.....£69  
11-22 F2.8/3.5 M-.....£469  
14-42 F3.5/5.6.....£49  
14-45 F3.5/5.6.....£99  
14-50 F3.8/5.6.....£199  
35 F3.5.....£99  
40-150 F3.5/4.5.....£39  
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70-300 F4/5.6 box.....£239  
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FL-50 flash.....£199  
**OLYMPUS PEN USED**  
OMD E-M5 body box...£399  
Pen E-PM1 + 14-42 M-£149  
Pen E-PM1 body.....£99  
12-40 F2.8 Pro M-.....£639  
17 F2.8.....£129  
45 F1.8.....£149  
Pen VF2.....£129  
HLD7 grip M-.....£119  
MM3 adapter.....£99  
**OLYMPUS MF OM USED**  
OM-2SP body.....£149  
OM-2n body chr M-...£219  
OM-2n body chrome.£169  
OM-2n body black.....£149  
OM-2 chr body.....£129  
OM-1N body chr/blk...£129  
OM-1 body chrome.....£129  
OM-4 Ti body champ £249  
OM-4 Ti body blk.....£249  
OM-4 body blk.....£139  
OM-40P body.....£49  
OM-10 body chrome.....£49  
24 F2.8.....£169  
28 F2.8.....£49 28 F3.5 £34  
28-48 F4.....£99  
35 F2.....£149  
35 F2.8 shift.....£299  
35-70 F3.5/4.5.....£79  
35-70 F4.....£79  
35-105 F3.5/4.5.....£79  
50 F1.4.....£99  
50 F1.8.....£29  
50 F3.5 macro.....£89  
75-150 F4 box.....£49  
135 F2.8.....£99  
180 F2.8.....£299  
200 F4 M-.....£99  
300 F4.5 box.....£199  
F280 flash.....£49  
T32 flash.....£29  
Man ext tube 7/14 ea...£15  
Man ext tube 25.....£15  
Auto ext tube 14.....£29  
Auto ext tube 25.....£29  
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LX3 box.....£119  
GH2 body.....£219  
G6 body box.....£299

G3 body blk.....£129  
G2 body.....£79  
G1 body.....£69  
GX1 body sil/blk box £169  
GF1 body blk box.....£79  
GF2 body.....£69  
14 F2.5.....£139  
14-42 F3.5/5.6 PZ blk.£199  
14-42 F3.5/5.6.....£79  
14-45 F3.5/5.6.....£149  
14-140 F4/5.8.....£299  
20 F1.7 MKII M- box £229  
25 F1.4 Mint box.....£349  
45-150 F4/5.6.....£169  
45-200 F4/5.6 box.....£199  
LVF2 Viewfinder.....£139  
FZ200.....£199  
**PENTAX DIGITAL AF USED**  
K5D body box.....£299  
K20D body.....£149  
K10D body.....£99  
DBG2 grip.....£69  
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28-70 F4 AL.....£59  
28-80 F3.5/5.6.....£49  
28-90 F3.5/5.6 FA.....£69  
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35 F2.8 Limited.....£299  
35-80 f4/5.6.....£29  
40 F2.8 Limited M-...£249  
43 F1.9 Limited M- box.£399  
50-135 F2.8 SDM Mint.£549  
50-135 F2.8 SDM M- box £449  
50-200 F4/5.6 WR.....£99  
55-300 F4.5/5.6 ED box£229  
70 F2.8 Limited.....£349  
70-200 F4/5.6.....£69  
70-300 F4/5.6.....£79  
77 F1.8 Limited silv...£599  
80-200 F4.7/5.6.....£49  
**SIGMA PKAF USED**  
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10-20 f4/5.6 EX DC.....£279  
12-24 F4/5.6 EX DG Mint.£499  
18-250 F3.5/6.3 OS DC..£199  
105 F2.8 EX DG M- box.£329  
TAM 17-50 F2.8 XR Di..£199  
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LX + FA1W prism.....£299  
LX + FA1W prism.....£199  
K1000 body chr.....£79  
P30T body.....£59  
P30N body.....£59  
17 F4 Fisheye M-.....£369  
28 F2.8.....£59  
28-80 F3.5/4.5.....£49  
35-70 F2.8.....£149  
45-125 F4/4.5.....£129  
50 F1.4.....£99  
50 F1.7 PKA.....£59  
50 F4 macro.....£79  
55 F1.8.....£49  
100 f4 macro.....£79  
135 F3.5.....£39  
400-600 F8/12.....£249  
Ext tube set.....£69  
Auto bellows box.....£99  
FB1 + FC1 LX V/F.....£119  
Rear converter A 2x...£79  
Rear converter T62.....£69  
Angle finder K1000.....£49  
**PENTAX 645AF USED**  
645N body.....£399  
120 insert.....£49  
**PENTAX 645MF USED**  
645 + 75 F2.8.....£249  
55 F2.8.....£249  
150 F3.5 EX++.....£149  
200 F4.....£149  
2x converter.....£179  
120 Insert M- box.....£49  
**PENTAX 67 USED**  
67 MU + prism + 105 £499  
45 F4.....£249  
165 F4 leaf latest.....£249  
200 F4 latest.....£169  
200 F4 early.....£99  
300 F4 early scruffy...£99  
Pentax rear conv 1.4x £249  
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### THERMAL IMAGING

# FLIR

### THERMAL IMAGING

Handheld thermal imaging cameras for outdoor activities and wildlife observation

**SCOUT PS-SERIES THERMAL IMAGING CAMERAS**  
With the help of a thermal imaging camera like the PS-Series will not only help you to find animals in total darkness but during daylight as well.

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### THERMAL IMAGING

# GUIDE

### GUIDE INFRARED

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Light weight and compact design • Day & night easy operation • Image capture, mission reporting • Waterproof and shockproof

IR 518-EA RRP £2999.95 **NOW £2899.99**  
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384x288 resolution, 19mm lens, 2x & 4x digital magnification, IP67 rated.  
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384x288 resolution, 61mm lens, 2x digital magnification, IP67 rated, up to 1450m max-sized detection.  
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384x288 resolution, 80mm lens, 2x digital magnification, IP67 rated, up to 1900m max-sized detection.  
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### THERMAL IMAGING

# PULSAR

### MONOCULARS

Compact hand-held monoculars designed for use 24/7 – they detect heat, not light, so can be used in very low light or even total darkness where traditional night vision systems struggle to give a usable image. They are ideal for hunting, pest control, wildlife observation, security, law enforcement and search and rescue operations.

**£2079.95 - £2899.95**

### DIGITAL SLR's

## Nikon D750

Free your vision with the fast, versatile, & agile D750. In a world where anything is possible, this full-frame 24.3-MP powerhouse gives you the freedom to dare.

Body Only c/w 24-85mm f/3.5-4.5 AF-S G ED VR Lens Kit **£1699**  
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Body Only c/w 18-55mm VR II Lens **RRP £729.99**  
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**24.2 MP D3200**  
c/w 18-55mm VR lens  
**SPECIAL OFFER**  
RRP £649.99 **NOW £279**

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c/w 18-55mm VR II lens  
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c/w 18-55mm VR lens  
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**24.1 MP D7100**  
c/w 18-105mm VR lens  
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### NIGHTVISION

## HAWKE SPORT OPTICS

## 5x40 DIGITAL NIGHT VISION MONOCULAR

For observation in complete darkness or low light conditions. Can be used to take photos or capture video during the day or at night. It features a fixed 5x optical zoom and up to 8x digital zoom.

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5x60 Gen 1 NV Monocular **£224.99**

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# GoPro

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Choose from HERO4 Black, with incredible high-resolution 4K30 and 2.7K50 video and high frame rate 1080p120 video, or HERO4 Silver, which pairs pro-quality video and photo capture with the convenience of a built-in touch display.

**INCLUDES**  
HERO4 Surf Edition  
HERO4 Motorsports  
HERO4 Silver  
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HERO4 Black Motorsports  
HERO4 Black

Wi-Fi Remote, Surfboard Mount and Camera Tethers  
Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount  
1 Curved, 1 Flat Adhesive Mount  
Wi-Fi Remote, Surfboard Mount and Camera Tethers  
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**VIDEO PHOTO NOW**  
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Dream it. Do it. And capture it with your GoPro. HERO3 & HERO3+ cameras make it easy to document and share your life's most interesting experiences.

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## EOS 700D DIGITAL SLR BUNDLE

EOS 700D SLR Camera with 18-55mm IS STM Lens. Easy to use & delivers results you'll love.

**Includes Free 16GB Card, Desktop Tripod, Toploader Case and Adobe Lightroom.**

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Take your photography to new heights with a 24.2 MP sensor, customisable 19 point AF system and versatile controls.  
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Includes Free 8GB Card, Desktop Tripod, Toploader Case and Adobe Lightroom, c/w 18-55mm IS lens  
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EF-S 18-55mm IS STM Lens  
**£999**

**EOS 70D Body Only**  
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### TRAIL CAMERAS

# Bushnell

## TROPHY CAM TRAIL CAMERAS

Hybrid Capture Mode, Freeze Frame Shutter, Hyper PIR - just a few new features you'll see with these cameras. True HD video and Field Scan 2x return, proving why Trophy Cam remains the woods hardest-working trail cam. These cameras also bring stunning video capture technology.

**AS USED IN BBC'S AFRICA 2013: COUNTDOWN TO THE RAINS**

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• HD Video  
• 8MP Full Colour Camera  
• Field Scan 2x  
• Runs up to 1 year on one set of batteries  
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**TROPHY CAM HD BLACK LED**  
• Removable anti-reflection cover  
• 8MP Camera  
• Full Colour  
• Field Scan 2x  
RRP £260 **£169**

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• Removable anti-reflection cover  
• 8MP Camera  
• Full Colour  
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RRP £275 **£189**

**TROPHY CAM HD MAX BLACK LED**  
• Super high 1920x1080p  
• No-Glow Black LEDs  
• 8MP Camera  
• Full Colour  
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## WIMBERLEY HEAD

The specialized tripod head for telephoto lenses

**LENS PLATES**  
P10 £49.50 P30 £55 P50 £55 P20 £55 P40 £55

## THE PLAMP II

One end of the Plamp clamps to your tripod while the other grasps the object. Use the Plamp to stabilize windblown subjects

The Plamp II **£39**  
12" Plamp II Extension **£8**

### WILDLIFE WATCHING SUPPLIES

## DOMES HIDES

Made from proofed and breathable material

Standard Large 1.3 x 1.35m 1.5 x 1.49m

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5 Camouflage £239 £279  
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## TAMRON SUPER ZOOMS

With £50 Cashback and a 5 Year Warranty there has never been a better time to choose these award winning Tamron lenses...

**18-270mm**  
F/3.5-6.3 Di II VC PZD  
RRP £568.20 **£329.99**

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### LENSES FOR DIGITAL SLR

Nikon precision lenses help you shoot super-sharp images with vivid color and striking contrast. Capture life from your perspective.

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AF-S DX 18-300mm f/3.5-5.6 G ED VR £849.99 **£689 £50**  
AF-S 24-70mm f/2.8 G ED £1565.99 **£1299 £175**  
AF-S DX Zoom-Nikkor 55-200mm 1:4-5.6G ED £239.99 **£199 £20**  
AF-S DX 55-300mm f/4.5-5.6 G ED VR £377.99 **£299 £30**  
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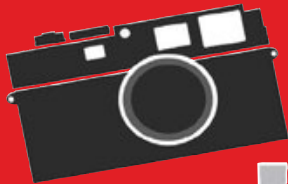
<b>Bronica ETRS/Si</b>	70-200mm f4 L USM.....	E+ / E++ 359
ETRS Complete.....	70-300mm f4-5.6 IS USM.....	E++ 249
ETRSi Body Only.....	70-300mm F4.5-5.6 DO IS USM.....	E++ 449
ETRS Body Only.....	75-300mm F4-5.6 EF III.....	As Seen 49
30mm F3.5 PE Fisheye.....	75-300mm F4-5.6 USM II.....	E+ 79
40mm F4 E.....	80-200mm F4.5-5.6 EF III.....	E++ 49
45-90mm F4-5.6 PE.....	85mm F1.2 L USM.....	E++ 899
70-140mm F4.5 PE.....	85mm F1.2 L USM Mkl.....	E++ 599
100mm F4 E Macro.....	.....	E++ / Mint- 1,099 - £1,149
105mm F4.5 PE Macro.....	100mm F2.8 EF Macro.....	E++ 179
150mm F3.5 E.....	100-400mm F4.5-5.6 L IS USM.....	E+ / E++ 699 - £889
150mm F3.5 PE.....	.....	E++ 589 - £599
200mm F4.5 E.....	135mm F2 L USM.....	E++ / Mint- 689 - £749
200mm F5.6 E.....	180mm F3.5 L Macro USM.....	E+ 4,349
250mm F5.6 E.....	.....	E+ 3,349
500mm F8 E.....	400mm F2.8 L IS USM.....	E+ 4,349
2x Converter E.....	400mm F2.8 L USM.....	E+ 2,199
120 E Mag.....	400mm f4 DO IS USM.....	E+ 3,549
Polaroid Mag E.....	400mm f5.6 L USM.....	E+ / E++ 789 - £829
Extension Tube E14.....	600mm F4 L IS USM.....	E++ 5,449
Extension Tube E42.....	600mm F4 L USM.....	E+ 3,349
Motorwinder E.....	800mm F5.6 L IS USM.....	Mint- 8,299
Pro Shade E.....	Cosina 100-400mm F4-6.7.....	E+ 119
Rotary Finder E.....	Leica 28mm F2.8 PCS Shift.....	E++ 699
	Sigma 10-20mm F4-5.6 DC HSM.....	E+ 239
	Sigma 12-24mm F4.5-5.6 EX DG HSM Mkl.....	E++ 429
	Sigma 24-60mm F2.8 EX DG.....	E+ 159
	Sigma 24-70mm F2.8 EX DG.....	E++ 179
	Sigma 24-70mm F2.8 EX DG HSM.....	E++ 449
	Sigma 28-200mm F3.5-5.6 DL.....	E++ 699
	Sigma 28-300mm F3.5-6.3 DL.....	As Seen 49
	Sigma 50-500mm F4-6.3 Apo DG HSM.....	E+ 399
	.....	E+ 89
	140-280mm F5.6 PS.....	E+ 199
	150mm F4 PS.....	Exc / E++ 99 - £119
	200mm F4.5 S.....	E++ 99
	500mm F8 S.....	E+ 299
	2x Teleconverter PS.....	E++ 99
	AE Prism Finder S.....	E+ 89
	ME Prism Finder S.....	E+ 79
	Proshade S.....	E+ 25
	Polaroid Mag S.....	E+ 25
	SQA 220J Mag.....	E+ 75
<b>Canon EOS</b>		
EOS 1 + E1 Booster.....	.....	E+ 129 - £149
EOS 1 + BP-E1 Grip.....	.....	As Seen 89
EOS 1 Body Only.....	.....	Exc / E++ 59 - £149
EOS 3 + E2 Booster.....	.....	E+ 149
EOS 3 Body Only.....	.....	As Seen / E+ 79 - £119
EOS 30 + 28-90mm.....	.....	E++ 79
EOS 30 + BP300 Grip.....	.....	E+ 69
EOS 30 Body Only.....	.....	E+ / E++ 69 - £119
EOS 30E Body Only.....	.....	As Seen 39
EOS 5 + VG10 Grip.....	.....	E+ 49
EOS 5 QD Body Only.....	.....	E++ 59
EOS 50E + BP50 Grip.....	.....	As Seen / E+ 39 - £69
EOS 50E Body Only.....	.....	E+ 49
EOS 10 Edition + 35-135mm.....	.....	E++ 129
EOS RT Body Only.....	.....	Unused 149
10-22mm F3.5-4.5 EFS.....	.....	Mint- 349
14mm F2.8 L USM.....	.....	Exc 699
14mm f2.8 L USM II.....	.....	E++ / 1,349
15mm F2.8 EF Fisheye.....	.....	E++ 429
16-35mm F2.8 L USM Mkl.....	.....	E+ / Mint- 779 - £799
17mm f4.0 L TSE.....	.....	Mint- 1,389
17-40mm f4 L USM.....	.....	E+ / E++ 399 - £449
17-55mm F2.8 EFS USM.....	.....	E++ 429
17-85mm F4-5.6 IS USM.....	.....	E+ / E++ 129 - £159
18-55mm F3.5-5.6 EFS II.....	.....	E++ 49
18-55mm F3.5-5.6 EFS III.....	.....	E++ / Mint- 59
18-55mm F3.5-5.6 IS STM (EOS M).....	.....	E++ / Mint- 69 - £79
18-135mm F3.5-5.6 IS USM.....	.....	E+ 259
20-35mm F3.5-4.5 USM.....	.....	As Seen / E++ 79 - £139
24mm F1.4 L USM Mkl.....	.....	Mint- 989
24mm F2.8 EF.....	.....	E++ 189 - £199
24mm F3.5 L TSE.....	.....	E+ 719
24mm F3.5 L TSE Mkl.....	.....	E+ 1,099
24-70mm F2.8 L USM.....	.....	E++ 749
24-105mm F4 L IS USM.....	.....	E+ / Mint- 419 - £489
28mm F2.8 EF.....	.....	E++ 99
28mm F2.8 IS USM.....	.....	Mint- 299
28-105mm F3.5-4.5 USM.....	.....	E+ 79
28-200mm F3.5-5.6 USM.....	.....	E+ 139
35mm F1.4 L USM.....	.....	Mint- 789
35-350mm F3.5-5.6 L USM.....	.....	Mint- 689
40mm F2.8 STM.....	.....	Mint- 89 - £99
45mm F2.8 TS-E.....	.....	E++ 749 - £849
50mm F1.2 L USM.....	.....	Mint- 899
50mm F1.8 EF Mkl.....	.....	As Seen / E+ 69 - £119
50mm f2.5 EF Macro.....	.....	E+ / E++ 159
50-200mm F3.5-4.5 EF.....	.....	Unused 79
55-200mm F4.5-5.6 USM.....	.....	Unused 89
60mm F2.8 EF Macro.....	.....	E++ 239
65mm F2.8 MP-E Macro.....	.....	Mint- 679
70-200mm F4 L IS USM.....	.....	E++ 649

EF12 Extension Tube.....	.....	E++ 49
EF12 Mkl Extension Tube.....	.....	E++ / Mint- 39 - £49
Triplus Extension Tube Set.....	.....	E++ 39
Zork Panorama Shift Adapter.....	.....	E++ 299
Technical Back E.....	.....	Unused 49 - £75
<b>Contax 645 Series</b>		
35mm F3.5 Distagon.....	.....	E+ / Mint- 749 - £949
45mm F2.8 Distagon.....	.....	E++ 489 - £499
45-90mm F4.5 Vario.....	.....	E++ 1,599
Hartblei 45mm F3.5 Shift.....	.....	E++ 499
120mm F4 Apo Macro.....	.....	E++ 549 - £899
140mm F2.8 Sonnar.....	.....	E+ / Unused 249 - £689
210mm F4 Sonnar.....	.....	E+ / Mint- 389 - £499
MF-2 Waist Level Finder.....	.....	E++ 289
MTF-1B 220 Film Insert.....	.....	Mint- 99
MTF-2 Polaroid Mag.....	.....	E+ / E++ 49 - £99
<b>Contax G Series</b>		
G2 Millennium Kit.....	.....	E+ / E++ 1,599 - £1,750
G1 Body + GD1 Back.....	.....	E+ 169
G1 Body only.....	.....	E+ 179 - £199
16mm F8 G + Finder.....	.....	Mint- 999
21mm F2.8 G + Finder.....	.....	E++ / Mint- 499 - £549
28mm F2.8 G.....	.....	E++ 289
90mm F2.8 G.....	.....	E++ 199 - £229
16mm Viewfinder.....	.....	Mint- 199
GC-110 Body Case (G2).....	.....	E++ 35
GC21 CASE (G2).....	.....	E++ 79
GC212 Long Nose Cover (G2).....	.....	E++ 39
GD1 Databack.....	.....	E++ 49
Gold Pfeil 2000 Black Holdall.....	.....	Mint- 149
TLA140 Flash.....	.....	E+ / Mint- 35 - £59
<b>Contax SLR Series</b>		
AX Body Only.....	.....	E+ / E++ 249 - £449
NX + 28-80mm.....	.....	E++ / Unused 289 - £389
NX Body Only.....	.....	E++ 129 - £189
RTS3 Body Only.....	.....	E+ 299 - £349
RX Body Only.....	.....	E+ 169
S2 Body Only.....	.....	E++ / Unused 450 - £549
ST Body Only.....	.....	E+ 229
RTS2 Body + Motordrive.....	.....	E+ 199
RTS2 Body + Winder.....	.....	E+ 169
RTS2 Body Only.....	.....	E+ 129 - £149
RTS + Winder.....	.....	E+ 149
167MT Body Only.....	.....	E+ 59 - £89
137MD Body Only.....	.....	E+ 39
139 Body + Databack.....	.....	E+ 49
139 Body + Winder.....	.....	E+ 75
139 Body Only.....	.....	E+ 39
Preview Body Only.....	.....	E+ / Unused 49 - £249
28-70mm F3.5-4.5 MM.....	.....	E++ 259 - £279
28-80mm F3.5-5.6 AF.....	.....	New 399
60mm F2.8 AE Macro.....	.....	E++ / Mint- 399
70-200mm F4-5.6 AF.....	.....	E++ 499
70-300mm F4-5.6 AF.....	.....	E++ / Unused 449 - £799
100mm F3.5 AE.....	.....	E+ 239
100mm F3.5 MM.....	.....	E+ 219
135mm F2 (60 Year Edition).....	.....	Unused 2,399
180mm F2.8 AE.....	.....	Unused 599
200mm F3.5 AE.....	.....	E++ 199
200mm F4 AE.....	.....	Unused 449 - £499
300mm F4 AE.....	.....	E+ 299
Vivitar 55mm F2.8 Macro.....	.....	E++ 59
Yashica 100mm F4 Medical Set.....	.....	Unused 299
TLA20 Flash.....	.....	E+ / E++ 15 - £39
TLA280 Flash.....	.....	As Seen / Unused 39 - £149
TLA30 Flash.....	.....	E+ / Unused 25 - £49
TLA360 Flash.....	.....	E+ / E++ 119 - £149
<b>Digital Mirrorless</b>		
Fuji X10 Black.....	.....	Mint- 199
Fuji X10 Black + Case.....	.....	E+ 199
Fuji X100 + Hood.....	.....	E+ / E++ 389
Fuji X100s Silver.....	.....	E+ 549
Fuji X100s Silver + Case/Hood.....	.....	E++ 549
Fuji X100s Silver + Case.....	.....	Mint- 589
Fuji X01.....	.....	Mint- 139
Fuji X100 Black LTD.....	.....	E+ / E++ 489 - £499
Fuji X-E1 Black Body Only.....	.....	E+ 199
Fuji X-E1 Silver Body Only.....	.....	E+ / E++ 199 - £219
Fuji X-M1 Black Body Only.....	.....	E++ 189
Fuji X-Pro1 Body.....	.....	E+ / E++ 299 - £359
Nikon V2 Black + 10-30mm.....	.....	E++ 389
Olympus E-P2 Black Body Only.....	.....	E++ 129
Olympus E-P2 Chrome Body Only.....	.....	E++ 129
Olympus E-P3 Body Only - Black.....	.....	E+ 159
Olympus E-P3 Body Only.....	.....	Mint- 449
Olympus E-P5 Black Body Only.....	.....	Mint- 349
Olympus E-PL1 Black Body Only.....	.....	E++ 69 - £79
Olympus E-PL1 Blue Body Only.....	.....	E++ 69
Olympus E-PL2 Black + 14-42mm.....	.....	E++ 129
Olympus E-PL2 Black Body Only.....	.....	Ex Demo 159
Olympus E-PL3 Black + 14-42mm.....	.....	E+ 149
Olympus E-PL3 Silver + 14-42mm.....	.....	E+ 149
Olympus E-M5 Black Body + HLD6 Grip.....	.....	E++ 499
Olympus E-M5 Silver Body Only.....	.....	E++ 399
Olympus EM-1 Body Only.....	.....	Mint- 689
Olympus EM-10 Body Only.....	.....	Mint- 349
Panasonic G3 Body Only.....	.....	E++ 109
Panasonic G5 Body Only.....	.....	E++ 159
Panasonic GF-2 Body Only.....	.....	E+ 79
Panasonic GF-3 Black Body.....	.....	E++ / Mint- 79 - £99

Panasonic GF-3 Red Body.....	.....	Mint- 99
Panasonic GF3 + 14-42mm.....	.....	Mint- 139
Panasonic GH-2 Body Only.....	.....	E+ / Mint- 219 - £279
Panasonic GH-3 Body Only.....	.....	E++ / Mint- 429 - £479
Panasonic GH1 Body Only.....	.....	E+ / E++ 179 - £219
Pentax Q Body Only.....	.....	E++ 129
Samsung NX10 + 18-55mm.....	.....	E++ / Mint- 139 - £149
Samsung NX100 + 20-50mm.....	.....	E++ 99
Samsung NX11 + 18-55mm OIS.....	.....	E++ 149
Samsung NX1100 + 20-50mm.....	.....	Mint- 149
Sony NEX-C3 + 18-55mm.....	.....	E++ 159
Sony NEX3 + 16mm F2.8.....	.....	E++ 179
Sony NEX3 + 18-55mm.....	.....	E++ 179
Sony NEX5 + 16mm F2.8.....	.....	E++ 149
Sony NEX5 + 18-55mm + 16mm.....	.....	E+ 199
Sony NEX7 + 16-50mm.....	.....	E++ 489
Sony NEX7 + 18-55mm.....	.....	E++ 499
Sony NEX7 Body Only.....	.....	E+ 369
<b>Fuji X Lenses</b>		
Zeiss 12mm F2.8 Touit X.....	.....	Mint- 589
14mm F2.8 XF.....	.....	Mint- 489
16-50mm F3.5-5.6 OIS XC.....	.....	E++ / Mint- 129 - £139
18-55mm F2.8-4 XF.....	.....	E+ / E++ 249 - £279
18mm F2 XF R.....	.....	E++ / Unused 219 - £259
23mm F1.4 XF R.....	.....	Mint- 549
27mm F2.8 XF.....	.....	Unused 259
50-230mm F4.5-6.7 OIS XC.....	.....	E++ / Mint- 159 - £199
55-200mm F3.5-4.8 OIS XF.....	.....	Mint- 399
<b>4/3rds Lenses</b>		
Olympus 7-14mm F4 ED Zuiko.....	.....	E++ 789
Olympus 11-22mm F2.8-3.5 Zuiko.....	.....	E++ / Mint- 279 - £349
Olympus 12-60mm F2.8-4 ED SWD.....	.....	E+ 349
Panasonic 14-150mm F3.5-5.6 Asph.....	.....	E++ 749
Olympus 14-35mm F2 SWD.....	.....	Mint- 1,149
Olympus 14-45mm F3.5-5.6 Zuiko.....	.....	E++ 49
Olympus 14-54mm F2.8-3.5 Zuiko.....	.....	E++ 159 - £249
Olympus 150mm F2 Zuiko.....	.....	E+ / Mint- 1,099 - £1,289
Panasonic 25mm F1.4 Summilux D.....	.....	E++ / Mint- 349 - £450
Olympus 25mm F2.8 Zuiko.....	.....	E++ 139
Olympus 35-100mm F2 Zuiko.....	.....	E++ 1,099
Olympus 35mm F3.5 Macro Zuiko.....	.....	E+ / E++ 109 - £129
Olympus 40-150mm F3.5-4.5 Zuiko.....	.....	E++ 49 - £59
Olympus 40-150mm F4-5.6 ED Zuiko.....	.....	E+ / E++ 45 - £69
Olympus 50-200mm F2.8-3.5 ED.....	.....	E++ 429
Olympus 50-200mm F2.8-3.5 SWD.....	.....	E++ 529 - £549
Olympus 70-300mm F4-5.6 ED Zuiko.....	.....	E++ 199
Samyang 85mm F1.4 IF MC Asph.....	.....	E+ 189
Olympus 90-250mm F2.8 ED Zuiko.....	.....	E++ 2,499
Olympus EC14 Zuiko Tele Converter.....	.....	E+ / E++ 179 - £189
Olympus EC20 2x Tele Converter.....	.....	E++ 239
<b>Micro 4/3rds Lenses</b>		
Panasonic 7-14mm F4 G Vario.....	.....	E++ 649
Panasonic 12-35mm F2.8 G Vario OIS.....	.....	E++ / Mint- 539 - £679
Olympus 12-50mm F3.5-6.3 M Zuiko.....	.....	E++ / Mint- 139 - £159
Panasonic 12.5mm F12 G 3d.....	.....	Mint- 119
Panasonic 14-140mm F4-5.8 OIS HD.....	.....	E++ 289
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	.....	E++ 69 - £79
Panasonic 14-42mm F3.5-5.6 G X Asph OIS.....	.....	E++ 169
Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....	.....	E++ 79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	.....	E+ / E++ 79 - £119
Panasonic 14mm F2.5 Asph.....	.....	E+ 119
Olympus 17mm f1.8 M.Zuiko Black.....	.....	Mint- 279
Olympus 17mm F2.8 M.Zuiko - Silver.....	.....	E++ 89
Panasonic 20mm F1.7 Asph II.....	.....	Mint- 199
Panasonic 20mm F1.7 G Pancake.....	.....	E+ / E++ 179 - £199
Voigtlander 25mm F0.95 Nokton.....	.....	E++ 489
Olympus 25mm F1.8 M.Zuiko - Silver.....	.....	Mint- 249
SLR Magic 26mm F1.4.....	.....	E++ 59
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	.....	Mint- 99
Panasonic 45-200mm F4-5.6 OIS.....	.....	E++ 159
Olympus 45mm F1.8 M.Zuiko.....	.....	Mint- 179
Olympus 75mm F1.8 ED Black M.Zuiko.....	.....	E++ / Mint- 519 - £539
<b>NEX Lenses</b>		
16-50mm F3.5-5.6 PZ OSS.....	.....	E+ / E++ 75 - £95
18-55mm F3.5-5.6 OSS.....	.....	E++ / Mint- 59 - £79
24mm F1.8 E.....	.....	E++ 449
28-70mm F3.5-5.6 FE OSS.....	.....	E++ / Mint- 189 - £199

55-210mm F4.5-6.3 OSS.....	.....	E++ 149
55mm F1.8 FE ZA.....	.....	E++ 489
<b>Digital SLR Cameras</b>		
Canon EOS 1DS MklII Body Only.....	.....	E+ / E++ 1,049 - £1,239
Canon EOS 1DS Mkl Body Only.....	.....	Exc / E++ 499 - £599
Canon EOS 1D MKIV Body Only.....	.....	E+ 1,849
Canon EOS 1D MklII Body Only.....	.....	E+ / E++ 589 - £689
Canon EOS 1D MKIIN Body Only.....	.....	As Seen 199
Canon EOS 5D + BG-E4 Grip.....	.....	E+ / E++ 349
Canon EOS 5D Body Only.....	.....	As Seen / E+ 199 - £249
Canon EOS 6D Body Only.....	.....	E+ 949
Canon EOS 5D MKIII Body Only.....	.....	E+ / Mint- 1,649 - £1,689
Canon EOS 5D Mkl Body + BG-E6 Grip.....	.....	As Seen 599
Canon EOS 5D Mkl Body Only.....	.....	E+ 789 - £819
Canon EOS 5D + BG-E4 Grip.....	.....	E+ / E++ 349
Canon EOS 5D Body Only.....	.....	E+ / E++ 349
Canon EOS 40D Body Only.....	.....	E+ 449
Canon EOS 7D Body Only.....	.....	E++ 449
Canon EOS 60D Body Only.....	.....	E+ 349
Canon EOS 50D Body Only.....	.....	E+ 249
Canon EOS 40D Body Only.....	.....	E+ 149
Canon EOS 30D Body Only.....	.....	E+ 99
Canon EOS 1000D Body Only.....	.....	E+ 119
Canon EOS 500D Body Only.....	.....	Mint- 189
Canon EOS 400D + BG-E3 Grip.....	.....	E++ 129
Canon EOS 350D + 17-85mm.....	.....	E+ 129
Fuji S2 Pro Body Only.....	.....	E++ 119
Fuji S3 Pro Body Only.....	.....	E+ 99 - £129
Fuji S5 Pro + MB-D200 Grip.....	.....	E+ 239
Nikon D3X Body Only.....	.....	E++ 1,599
Nikon D3 Body Only.....	.....	E+ / E++ 999 - £1,299
Nikon D800E Body Only.....	.....	E+ / E++ 1,349 - £1,399
Nikon D800 Body Only.....	.....	E+ / E++ 1,149 - £1,399
Nikon D700 Body Only.....	.....	As Seen / E++ 479 - £749
Nikon D600 Body Only.....	.....	E+ 749 - £789
Nikon D300S Body Only.....	.....	E++ 479
Nikon D300 Body Only.....	.....	E++ 329 - £339
Nikon D200 Body Only.....	.....	As Seen / E++ 99 - £189
Nikon D7000 Body Only.....	.....	E+ / E++ 349 - £369





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

Konica Hexar RF Body Only.....	E+ 379	180mm F4.5 C.....	As Seen / E+ 75 -£99	Zeiss 85mm F1.4 ZF.....	New 799
16/18/21mm F4 Tri Elmar + Finder.....	E++ / Mint- 3,199	250mm F4.5.....	As Seen 79 - £99	Zeiss 85mm F1.4 ZF2.....	E++ 749
18mm F3.8 Asph M Black.....	E++ 1,599	250mm F4.5 C.....	As Seen / E+ 69 - £79	Sigma 1.4x Apo EX Converter.....	E++ 99
21mm F2.8 Asph M Black.....	E++ / Mint- 1,499 - £1,649	360mm F6.3.....	E+ 199	Sigma 1.4x Apo EX DG Converter.....	Mint- 99
21mm F2.8 Asph M Black 6bitE++	1,599 - £1,699	Komura 2x Converter.....	E++ 45	Sigma 2x Apo EX DG Converter.....	Mint- 199
21mm F2.8 M Black.....	E+ / E++ 989 - £1,299	Auto Extension Tube No1.....	E+ / E++ 39 - £55	TC-17 Ell Converter.....	E++ 129
21mm F2.8 M Black 6bit.....	E+ 1,099	Auto Extension Tube No2.....	E+ / E++ 29 - £39	TC-20 Ell Converter.....	E++ 179
21mm F3.4 R + 122228 M Mount.....	Mint- 799	Angle Finder.....	E++ 79	Metz 54MZ4 Flash.....	E+ 79
24mm F2.8 Asph M Black.....	E++ 1,399 - £1,499	CDS Magnifying Hood.....	E+ 59	Metz 58AF1 Digital.....	E++ 129
24mm F2.8 Asph M Black 6bit...E++	/ Mint 1,599	Prism Finder.....	E++ 79	Nissin Di622 MkII Flash.....	E++ 59 - £69
28/35/50 F4 Tri Elmar.....	E++ 2,399 - £2,889	ProS 220 Mag.....	E++ 145	Sigma EF430 Super Flash.....	E+ 39
28mm F2 Asph M Black 6bit.....	E++ 1,799	Polaroid Mag (RB67).....	E+ 25	Sigma EF500 Super Flash E++ / Unused	49 - £75
28mm F2.8 Asph M Black 6bit.....	Mint- 1,199	<b>Nikon AF</b>		Sigma EF530 ST DG TTL Flash.....	E++ 79
28mm F2.8 M Black.....	E+ 749	F6 Body Only.....	E+ / E++ 589 - £799	SB21B Ringflash.....	E++ 99 - £179
35mm F1.4 Asph M Black.....	E+ / E++ 1,799 - £2,149	F5 Anniversary Body Only.....	E++ 699	SB22 Speedlight.....	E++ 35
35mm F1.4 Asph M Black 6bit.....	Mint- 2,899	F5 Body + DA-30 Action Finder.....	E+ 349	SB22S Speedlight.....	E+ 39
35mm F1.4 Black.....	Exc / E+ 1,149 - £1,150	F5 Body Only.....	As Seen / E++ 149 - £299	SB27 Speedlight.....	E++ 59
50mm F0.95 Asph M - Black.....	Mint- 6,499	F4E Body Only.....	E+ 249	SB28DX Speedlight.....	E++ 69
50mm F1.0 M Black 6bit.....	E++ / Mint- 3,899 - £3,999	F100 Body Only.....	As Seen / E++ 79 - £129	SB400 Speedlight.....	E++ 75
50mm F1.4 Asph M Black.....	E++ 1,899	F801 Body Only.....	E+ 29 - £39	SB50DX Speedlight.....	E+ / E++ 59
50mm F1.4 Asph M Black 6bit.....	E++ 1,899	F601 Body Only.....	Exc / E+ 19 - £35	SB600 Speedlight.....	E+ / E++ 125 - £179
50mm F2 M Anniversary Chrome.....	Mint- 1,799	F601 Date Body Only.....	E+ 29	SB800 Speedlight.....	E+ / E++ 145 - £169
50mm F2 M Black 6bitE++ / Mint-	1,099 - £1,199	14-24mm F2.8 G AFS ED.....	E++ 949	SB900 Speedlight.....	E+ / E++ 179 - £229
50mm F2 M Chrome.....	E++ 999	16-35mm F4 G AFS ED VR.....	Mint- 689	SDB Battery Pack.....	E++ 35
50mm F2 Rigid Chrome.....	E+ 399	16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ 329	SU800 Wireless Commander.....	Mint- 189
50mm F2.5 M Black 6bit.....	Mint- 799	16mm F2.8 AFD Fisheye.....	E++ 479		
50mm F2.8 M Chrome.....	E++ 589	17-55mm F2.8 G AFS DX IFED.....	E+ / Mint- 489 - £549		
65mm F3.5 Elmar.....	E+ / E++ 245 - £299	18-35mm F3.5-4.5 AFD.....	E++ 239		
75mm F2.5 Black 6 BIT.....	Mint- 989	18-55mm F3.5-5.6 G AFS VRE++ / Mint-	59 - £79		
90mm F2 Apo M Black 6bit.....	Exc / Mint- 1,499 - £1,899	18-55mm F3.5-5.6 G AFS VR.....	E++ 59 - £79		
90mm F2 Black.....	E++ 649	18-70mm F3.5-4.5 G AFS ED DX.....	E++ 99		
90mm F2 M Black.....	E+ 649	18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ 129		
90mm F2 M Chrome.....	E++ 999	18-200mm F3.5-5.6 G AFS DX VR.....	As Seen / E+ 149 - £189		
90mm F2.5 Black 6 BIT.....	Mint- 989	18-200mm F3.5-5.6 G AFS DX VR II.....	E++ 349		
90mm F2.8 Black.....	As Seen 299	20mm F2.8 AFD.....	E++ 319 - £349		
90mm F2.8 Chrome.....	Exc / E+ 289 - £449	24mm F1.4 G AFS ED.....	E++ 1,189		
90mm F2.8 M Black.....	Exc 550	24mm F3.5 ED PC-E.....	E++ 1,039		
90mm F4 C Elmar.....	E+ 199	24-50mm F3.3-4.5 AF.....	E+ 79		
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90mm F4 Lightweight Elmar.....	E+ 299	24-85mm F2.8-4 AFD.....	E+ / E++ 269 - £289		
135mm F2.8 Black.....	E+ / E++ 349	24-120mm F3.5-5.6 ED AFD.....	E+ 99		
135mm F2.8 M Black.....	As Seen / E+ 250 - £329	28mm F2.8 AFD.....	E++ 149		
135mm F4.5.....	Exc / E++ 349 - £399	28-200mm F3.5-5.6 AFD.....	E+ / E++ 99 - £129		
135mm F4.5 Hektor.....	As Seen 99	28-200mm F3.5-5.6 AFG.....	As Seen 89		
1.4x Viewfinder Magnifier M.....	E+ 129	28-300mm F3.5-5.6 G ED AFS VR.....	E+ 499		
18mm Chrome Viewfinder.....	E++ 379 - £399	35mm F1.8 G AFS DX.....	E++ / Mint- 109		
21/24/28mm Viewfinder - Black.....	E++ 249	35-70mm F2.8 AFD.....	As Seen 149		
24mm Black Viewfinder.....	E+ / Mint- 199 - £249	35-105mm F3.5-4.5 AFD.....	E++ 79		
28mm Black Finder.....	E++ 199	35-135mm F3.5-4.5 AFN.....	E+ 79		
Angle Finder M.....	E++ 149	50mm F1.8 AFD.....	E++ 79		
Bellows I.....	E+ 85	50mm F1.8 G AFS.....	E++ / Mint- 119		
Macro Adapter M.....	E++ 269	55-200mm F4-5.6 AFS DX G VR.....	E++ / Mint- 109		
Motor M.....	E++ 159 - £249	60mm F2.8 AFD Micro.....	E++ 249		
<b>Mamiya 645 Series</b>		70-210mm F4-5.6 AFN.....	E+ 49		
645 Pro TL Complete.....	E++ 349	70-300mm F4-5.6 AFG.....	E+ / E++ 49 - £59		
645 Pro Body Only.....	E+ 139	70-300mm F4-5.6 ED AFD.....	E++ 129		
24mm F4 ULD Fisheye.....	E++ 599	70-300mm F4-5.6 G AFS VR.....	E++ 259		
45mm F2.8 C.....	As Seen 59	80-200mm F2.8 ED AFD.....	E+ 449		
45mm F2.8 N.....	E+ 149	80-200mm F4.5-5.6 AFD.....	E+ 49		
55mm F2.8 N.....	E+ 99	85mm F1.4 AFD.....	Exc / E++ 499 - £699		
55-110mm F4.5 N.....	E+ 159	105mm F2.8 AF Micro.....	E+ 299		
70mm F2.8 Leaf Shutter.....	E+ 125	105mm F2.8 AFD Micro.....	E+ / E++ 329 - £349		
75-150mm F4.5 C.....	E++ 249	200-400mm F4 G VR AFS IFED.....	E++ / Mint- 2,799 - £2,989		
80mm F4 Macro C.....	E+ 129	300mm F2.8 G AFS ED VR II.....	E++ 3,089		
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150mm F2.8 A.....	E+ 169	Samyang 24mm F1.4 AE ED AS UMC.....	Mint- 379		
150mm F3.5 C.....	As Seen / E+ 45 - £115	Samyang 35mm F1.4 AE AS UMC.....	E+ 289		
150mm F3.5 N.....	E+ 79	Schneider 90mm F4.5 PC-TS Makro ...	E++ 1,949		
150mm F4 C.....	E+ / E++ 69 - £99	Sigma 17-35mm F2.8-4 EX D.....	E+ 129		
210mm F4 C.....	As Seen / E++ 49 - £139	Sigma 18-35mm F3.5-4.5 AF.....	E+ 99		
210mm F4 N.....	E+ / E++ 69 - £99	Sigma 28-300mm F3.5-6.3 DL.....	As Seen 49		
300mm F5.6 C.....	E+ / E++ 129	Sigma 30mm F1.4 EX DC HSM.....	E+ / E++ 145 - £159		
Komura 2x Converter.....	E+ 35	Sigma 35mm F1.4 DG HSM A.....	E++ 499		
Teleplus 2x Converter.....	E++ 29	Sigma 70-300mm F4-5.6 Apo DG.....	As Seen 39		
Vivitar 2x Converter.....	E+ 49	Sigma 150-500mm F5-6.3 APO DG OS HSM.....	E++ 449		
120 Insert.....	E++ 10	Sigma 150-500mm F5-6.3 APO DG OS HSM.....	E+ / E++ 449 - £479		
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Auto Extension Tube 3S.....	E+ 19	Tamron 28-200mm F3.8-5.6 Asph.....	Mint- 79		
Autobellows N.....	E++ 199	Tamron 70-200mm F2.8 VC USD.....	Mint- 849		
Power Drive 645.....	E+ 45	Tamron 90mm F2.8 SP Macro AF.....	E+ 159		
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Prism Finder 645.....	As Seen / E++ 25 - £59	Tamron 200-500mm F5-6.3 Di LD AF.....	E+ 489		
Prism Finder FP401.....	E+ 49	Tokina 10-17mm F3.5-4.5 DX Fish Eye.....	Mint- 329		
Prism Finder N.....	E+ 49	Tokina 11-16mm F2.8 ATX Pro DX.....	E+ 329		
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Pro S Gold Edition.....	Mint- 749 - £949	Tokina 28-70mm F2.6-2.8 ATX Pro.....	E+ 249		
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Pro Body + WLF.....	E+ 119	Tokina 80-400mm F4.5-5.6 ATX.....	E++ 249		
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Sizes: 25 to 86mm

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67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

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49mm	£11.50
52mm	£12.50
55mm	£12.50
58mm	£14.50
62mm	£15.50
67mm	£16.50
72mm	£17.50
77mm	£17.50
82mm	£20.50

Sizes: 405 to 82mm

ND & ND Grad Filters listed in AP's  
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Digital Photo April 2014



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P Size	£5.00
P Size W/A	£5.00

#### Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

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- Wallet - Adaptor Ring  
- Holder - Cloth

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P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

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- 1 Sunset Graduated Filter	
- 1 Blue Graduated Filter	
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Black & White

£39.95

- Red Filter - Yellow Filter  
- Orange Filter - Green Filter

Sizes: A & P

#### ND Filter Sets

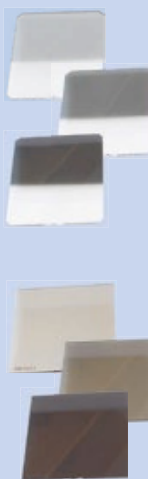
Include 3 ND Filters

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Soft ND Grad	£34.95
Hard ND Grad	£34.95

### Individual Square Filters

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0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
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39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
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48mm	46-58	95mm	82-105
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Sony NEX	to Leica R	£29.95
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Sizes: 27 to 82mm

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Sizes: 49 to 77mm

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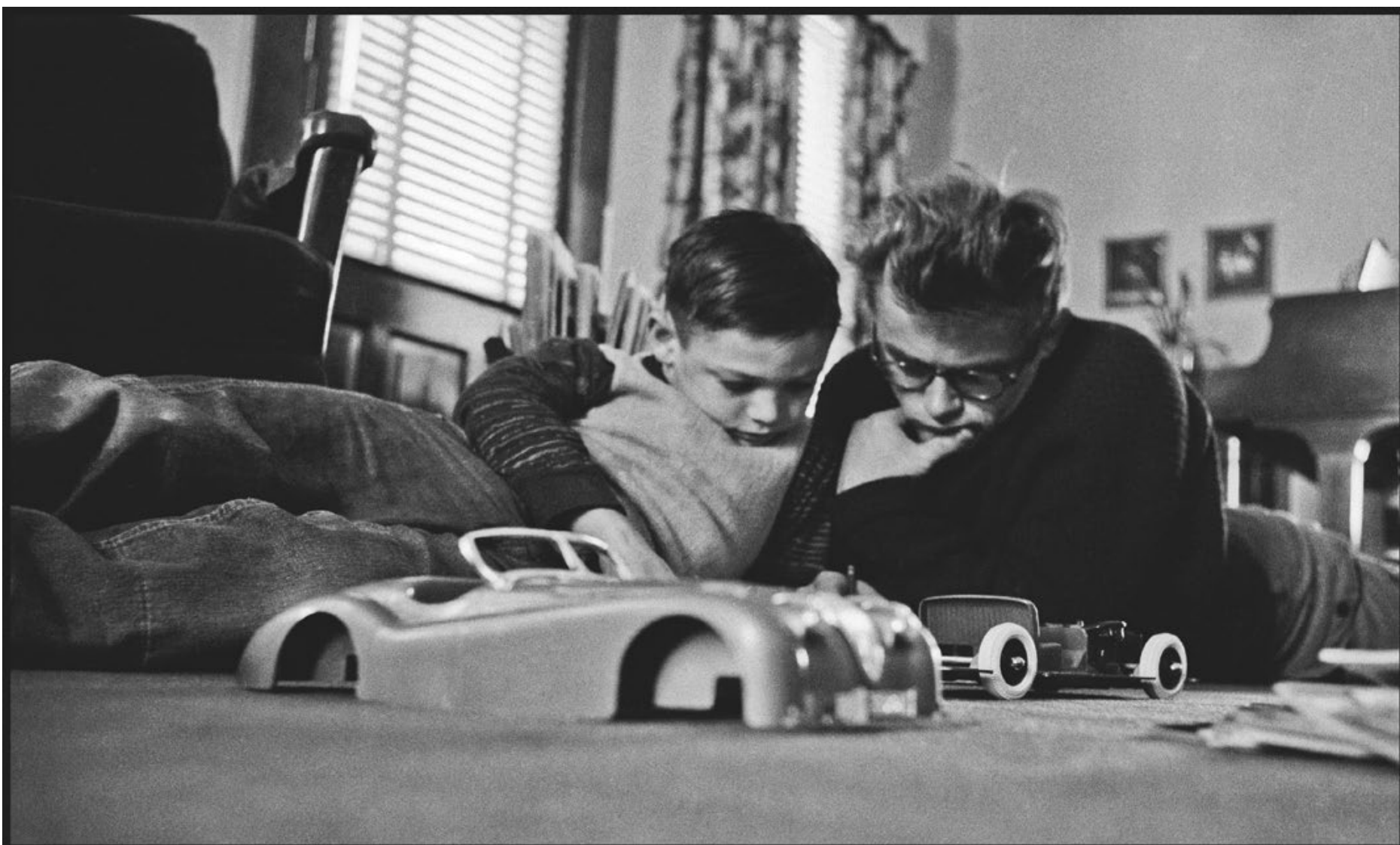




# Final Analysis

**Roger Hicks considers...**

James Dean and his cousin Markie, 1955, by Dennis Stock



© DENNIS STOCK/MAGNUM PHOTOS

It looks like a snapshot, albeit a very good one that anyone would be proud to have taken. The toy car body draws the eye first of all, its lines a superb interplay of light and shade against a dark background. Something light – packaging or magazines? – occupies the lower right-hand corner that would otherwise be light-absorbing carpet. The boy watches his indulgent young uncle working with him on the floor. Or is he being indulgent and letting his uncle play with his toys? No matter: it's a heart-warming scene. And it shows that young, moody film star James Dean is 'just like us'. God Bless America.

It's only because it's Jimmy Dean, of course, that it was ever shot or published. He had already received an Oscar nomination for *East of Eden*. Dennis Stock was an established Magnum photographer.

He proposed the picture series to Dean: it was his idea to go back to Dean's roots, both on the farm in Indiana and his early acting days in New York. The two became friendly, with Stock reinforcing a good deal of Dean's self-image, while reining in some of his more unrealistic demands, such as a guaranteed cover of *Life* magazine.

## Live fast, die young

So far, then, we have a very good faux snapshot by a very good photographer of a newly famous star, all serving the studio propaganda machine. But there is, of course, more. On 30 September 1955, Dean, by then 24 years old, died in a car crash. He had received a speeding ticket a few minutes earlier. He was on his way to a race, driving a Porsche 550 Spyder that he had picked up just nine days before. The motto 'Live fast, die young and leave

a beautiful corpse' dates back to the 1920s, but is forever associated with Dean.

He was without doubt an actor from the very start: something that cannot be said of all stars, some of whom appear to have been trundled on stage, given a push, then filmed as they wound down. But in his short life and early death, we see the recursiveness of celebrity. Actors construct their stage personae. It's their job: it's called acting. More often than not, they construct their public personae, too. Many factors go into it: their roles, their self-image, and, yes, their publicity pictures. Who was the 'real' Dean? The moody, speed-obsessed rebel, or the young uncle on the carpet? What do we mean by 'iconic' pictures, or indeed, 'iconic' actors? How much – whether you are an actor or a photographer – do you make your own luck? Or other people's?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by René Burri



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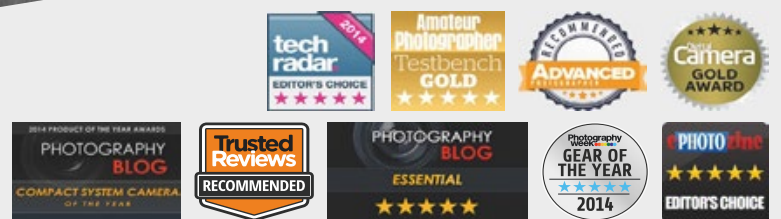


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